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THE FUNDAMENTALS OF MUSICAL DEVELOPMENT

By

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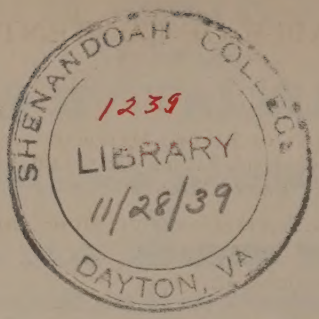

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FOREWORD

It is the appreciation of a possession that gives it value. Not having, but caring to have, is what gives joy to possession. He is rich who appreciates what he has. Appreciation makes for enthusiasm, joy, and power.

Music is subject to the same laws that apply to other treasures. The fact that our children in the schools are today surrounded by music, to an extent never before equalled, is no guaranty that they prize it more than did the children of an earlier generation. Not all eyes see with understanding; nor do all ears hear with enjoyment. The attendant in the art gallery is seldom a discriminating critic. The usher in the concert hall frequently prefers to pass his time, not in listening to the music, but in idling in the corridor.

Pleasure in music is both passive and active — resulting both from what comes to us and from what we bring to what we hear. There is legitimate pleasure in letting music play upon us, without analysis, without recognition of detail which study would bring. But this passive pleasure in tone and rhythm is limited, and is incapable of great growth or development, without active attention.

Likewise that intermediate stage, partly active but mostly passive, which uses music primarily as a stimulus to fancy, imagination, day dreaming, or revery, is necessarily restricted in the scope of the pleasure it affords. It has a real function, but it is only a part of what music has to give.

On the other hand, active appreciation, a coöperative affair between music and us, in which we give as well as receive, combining what we have of understanding with what composer and performer have embodied in the tones, is capable of practically unlimited growth. As our contacts with life multiply, we have more to bring to music; as the products of musicians increase and become more available, music has more to give to us.

Passive, intermediate, and active response to music all, then, have their places in our listening; but of these, active listening is the chief concern of the schools. Three reasons might be cited: 1. Active listening is capable of greatest development; 2. It is the only line of response which can definitely be taught and guided, 3. Being less dependent on individual idiosyncracies of the listeners, it is the basis of any general social accord or judgment. Audiences can agree and be united on what they have learned to appreciate.

Just how active listening is to be taught is still a subject of investigation and experimentation. Certain it is, however, that we must develop individual activity in each listener; each must, himself, assimilate the music. Some part of this assimilation is doubtless the recognition of the fact that music is made up of divisions, parts, or sections, some of which are alike and some different. This is the basis of that distinction between repetition and contrast which is fundamental for all later development. The teacher may use various devices to assure himself that the students have made such discrimination as is expected at any given stage. There may be written or spoken signs,

movements of the hand, the arm, or of the entire body. These movements may be purely formal or they may develop into dancing, pantomime, or full dramatic interpretation.

But these activities of themselves do not give complete assurance that they are the outward sign of what the child has perceived in the music. They may be merely a mechanical imitation of what other children are doing, or of what the teacher has suggested. While some use of imitation is permissible as a means of acquiring technique and an understanding of what type of expression is most suitable, the teacher must constantly avoid assuming that a uniform expression from a class indicates a general and complete understanding. Many a teacher is praising merely himself or a few bright pupils when he commends the class for their clever interpretation of a pantomime or of a play band selection. The teacher must have patience, open-mindedness, sympathy, willingness to accept a great variety of "interpretation," and, even with the youngest children, modesty and readiness to withhold his own adult knowledge, if he wishes to obtain genuine, thoughtful, and worth-while reactions from the students. Moreover, it is largely the teacher's attitude and his method of procedure which determine whether this analyzing of music will result in heightened rather than in lessened appreciation.

Nothing is more characteristic of the ideas which Louis Mohler has set forth in this book than the stress upon music as a sincere, simple self-expression. Appreciation, he maintains, is the glow of pleasure which comes from having recognized, if not discovered, some embodi-

ment of beauty in an art product. We shall pass over in this foreword the large amount of information about composers and their compositions that is to be told to the children. Examination of the material will disclose many new effective approaches. But in Mr. Mohler's conception information is always secondary to the child's activity, especially activity in the search for beauty.

What Mr. Mohler has written is worthy of careful consideration, both because of the reasonableness which even the casual reader will find throughout the book, and because the careful reader will soon discern that every statement is based upon wide experimentation in the classroom. Anyone who has had the privilege of observing this devoted teacher knows how painstakingly he has worked for years to assemble the material contained in this little book. As student and as instructor at Teachers College, he has consistently pursued modern educational principles to interpret and refine his work with children. No musical selection finally secured a place in his scheme until experimentation with children had demonstrated its fitness. Believing that he has much to learn from his classes, every teaching period is to him an experience and an experiment from which new ideas and material are to be gathered for future use.

Mr. Mohler's work has been guided by two main ideas; first, his belief that children are inherently fine in their art preferences, and second, his steadfast adherence to the practice of satisfying these naturally fine preferences by music of sterling worth. He finds no need for starting children with poor music. He would have children com-

mune with music that has a message of beauty. His lists of material, therefore, are replete with names of the masters and their simpler compositions. But this term is not to be conceived as meaning easy or insignificant, but rather as opposed to the involved and obscure. Technically difficult music, however, is not debarred so long as the musical expression is sincere and straightforward. In all these criteria the ultimate judgment rests with the children who have been taught how to listen.

The book lists much helpful material that has been successfully demonstrated many times with various groups, and nothing is included in this recommended list which has not been welcomed by the children and which has not been found by them to contain elements of musical beauty.

This book should prove to be a significant contribution to that phase of music education which is most important, if not its very center, music appreciation, and will be found worthy of careful perusal and sympathetic use by earnest students of education.

PETER W. DYKEMA.

September 5, 1927
Port Sheldon,
West Olive, Mich.

PREFACE

This little volume suggests methods of procedure and offers material for the teaching of music from an appreciative basis. Through these methods various musical selections, as literature, may become a part of the experience of children, as well as of adults. The suggestions are offered after use for a number of years in teaching groups of widely different environment.

There are, of course, several ways of teaching music from the so-called appreciative basis. These ways, though not discussed in this preface, are described at length in the book.

Quiet Listening

A period of quiet listening should occupy part of every music period. The teacher has nothing to do with the natures of the children. He may, however, do much toward creating a right environment for them. This environment has much to do with forming their life interests. When good music is played, even without comment, the children are brought into contact with beauty, and a favorable environment is created. This beauty of music is a spiritual beauty, and may therefore be intuitively felt.

There are times when it is preferable to give the title of a selection and the composer's name before the selection is played. Often the listeners will want to hear some selection that has become part of a repertory. A selection that has been used for rhythmic development may gain an added interest when used for quiet listening.

Children should develop the ability to sit quietly in a group and to listen. This not only leads to the valuable habit of social adjustment, but also to a disposition to do what will bring pleasure to others, and, in turn, a new pleasure to themselves.

The Development of the Capacity for Rhythm

From the beginning the child should exercise this impulse to respond to rhythmic suggestion of music, for by experiment we find that as he grows older the impulse becomes less pronounced, and if not given a chance to develop will fade. Observation of cases in later life where the capacity for rhythm was not developed in childhood, shows that they are unable to share fully in music or to express themselves with freedom.

Coming into an Appreciation of the Architectural Scheme Underlying Music

The natural tendency of the individual is toward order and proportion. This is shown in the unity and proportion of primitive design. It is also seen in the ordered structure of folk songs and folk dances. Through this natural love for symmetry in design the children's interest may be awakened.

The thought content in music is controlled and shaped through form. This form appears as melody with its rhythm and accompanying harmony. While the teacher is directing the pupil's attention toward this form which is an objective thing, he is at the same time developing his

subjective appreciation of music, and making possible an ever increasing capacity and pleasure along this line.

The Association and Correlation of Music with Other Subjects of the Curriculum and with Other School Activities

This is not a procedure in itself to be definitely and consciously stressed. As music represents the broad range of human experience, the teaching of it from an appreciative basis necessarily involves an appreciation of life itself. Since music has developed from the life of the race, a full apprecation of it will include a correlation with the history of the race, its discoveries in the line of science, and its expression in literature and the other arts.

The Creative or Self-Activity Phase

This phase is most important since there can be no appreciation without self-activity — activity of mind and sometimes of body. Most music has primarily an emotional appeal which stimulates the imagination, thought, and mind. It is obvious that this activity should be directed toward some worth-while end, for by it the whole mental life may be enriched and expanded.

The various phases of procedure touched on in this preface and further illustrated in the text, suggest that the constructive purpose of music teaching is the acquisition of ideas which may become motive forces in developing character and personality, "and that the greatest worth in music consists in its power to excite kindly feelings, generosity, an all-together quickening of the feeling tone".

LOUIS MOHLER

PART ONE

A LIST OF RECORD MATERIAL

The Louis Mohler Series of Victor Records

$15.00 for set of 20 double records

Involving the fundamentals of musical development

Victor Record Number

22160

1. Lullaby (Brahms).
2. Little Sandman (Brahms).
3. Hush My Babe (Rousseau) (Violin).
1. Lullaby (Mozart).
2. Cradle Song (Schubert).
3. Sweet and Low (Barnby).

Alexander Schmidt

22161

1. To a Wild Rose.
2. To a Water Lily — "Woodland Sketches" (MacDowell) (Piano).
1. A Deserted Farm — "Woodland Sketches."
2. Of Br'er Rabbit — "Fireside Tales" (MacDowell).

Myrtle C. Eaver

22162

1. The Wild Horseman.
2. The Rider's Story — "Album for the Young" (Schumann, Op. 68, Nos. 8 and 23).
1. The Knight of the Hobby-Horse — "Scenes of Childhood" (Schumann, Op. 15, No. 9).
2. Solitary Flowers — "Forest Scenes" (Schumann, Op. 82, No. 3).

Victor Orchestra

22163

1. Entrance of the Little Fauns (Pierné).
2. Dance of the Chinese Dolls — "Christmas Tree Suite" (Rebikov).
1. Witch.
2. Clown.
3. Villain — "Marionettes" (MacDowell).

Victor Orchestra

22164

1. Fairies' March.
2. Fairies' Dance (Overture — "Midsummer Night's Dream") (Mendelssohn).
1. Dance of the Workingmen.
2. Processional March (Overture — "Midsummer Night's Dream") (Mendelssohn).

Victor Orchestra

22165

Wand of Youth Suites (Elgar).

1. Fairy Pipers.
2. Tame Bears.
3. Moths and Butterflies.

Excerpts from Lohengrin (Wagner).

1. Elsa's Narrative (Act I: Scene II).
2. Swan Song (Lohengrin) (Act I: Scene III).
3. King's Prayer (Act I: Scene III).

Victor Orchestra

22166

1. The Ash Grove (Welsh).
2. Londonderry Air (Irish).
3. John Peel (English).
4. Theme — "Ninth Symphony" (Beethoven).
1. Will o' the Wisp — Rondo (Rameau).
2. Theme with Variations — E Flat (Haydn).

Victor Orchestra

22167

Gavotte in F Major (Beethoven-Kramer) (Violin).
Alexander Schmidt

The Music Box (Liadow, Op. 32).
Victor Orchestra

22168

1. Soldiers' March (Schumann).
2. March (Hollaender).
1. March — "Nutcracker Suite". (Tschaikowsky).
2. March — "Alceste" (Gluck).

Victor Orchestra

22169

1. Rataplan (Donizetti).
2. Serenata (Moszkowski).
3. Waltz No. 5 (Koschat).
1. With Castanets (Reinecke).
2. Shadows (Schytte).

Victor Orchestra

22170

1. Scherzo (Schubert, Op. 27, No. 1).
2. Elfin Dance (Jensen, Op. 33, No. 5).
1. Rhythm and Form Study (Heller, Op. 125, No. 21).
2. Nocturne (Reinhold).

Victor Orchestra

22171

1. Shepherd's Dance (Edward German).
2. Children's Dance (Edward German).
1. Norwegian Dance (Grieg, Op. 35, No. 2).
2. Swiss May Dance (Traditional).

Victor Orchestra

22172

1. Waltz in A Flat (Brahms, Op. 39, No. 15).
2. Minuet in G (Bach).
1. Andante — "Orpheus" (Gluck).

2. Prelude in A Major (Chopin, Op. 28, No. 7).
Victor Orchestra

22173
1. Hanka Czárdás (Hungarian Gypsy).
2. Dance des Alemes (Arabian).
1. Tao-Yin March (Chinese).
2. Processional and Dance (Japanese).
Victor Orchestra

22174
1. Dance Song (Omaha Indian).
2. Butterfly Dance (Hopi Indian).
3. Shuffling Feet (Sioux Indian).
Deer Dance (Rouge River Indian) (Skilton).
Victor Concert Orchestra

22175
Hänsel and Gretel.
1. Barefoot Goslings (Act I: Scene I).
2. Dance in the Cottage (Act I: Scene I).
3. Wee Man in the Wood (Act II: Scene II).
Hänsel and Gretel.
1. Sand-Man's Song (Act II: Scene II).
2. Ginger-Bread House Music (Act II: Scene II).
Victor Orchestra

22176
Hänsel and Gretel.
Children's Prayer (Act II: Scene II).
Hänsel and Gretel.
1. Witch's Ride (Act III: Scene III).
2. Waltz (Act III: Scene III).
3. Finale (Act III: Scene III).
Victor Orchestra

22177
1. March of the Gnomes — "Christmas Tree Suite" (Rebikov).
2. Allegretto (Excerpt from "Faust Ballet") (Gounod).

March of the Dwarfs — "Lyric Suite" (Grieg).
Victor Orchestra

22178

2 Measure.
1. Bridge of Avignon (French).
2. Christmas Joys (German).
3. The Question (Alphabet Song) (German).
4. The Warning (German).
5. Jumping Joan (English).

3 Measure.
1. Winter Good-Bye (German).
2. By Moonlight (Austrian).
3. Minuet (Excerpt) (Sonata, Op. 49, No. 2, Beethoven).

Victor Orchestra

22179

4 Measure.
1. Holiday March (German).
2. Au Clair de la lune (French).
3. Gavotte (Gluck).

6 Measure.
1. Bugle Song (Dutch).
2. The Threshers (German).
3. Theme from Sonata in A (Mozart).

Victor Orchestra

Supplementary Victor Records recommended to be used with the following pages:—

Page 34 — No. 19882-B#2
Page 40 — No. 20620
Page 46 — No. 20396 ("Nautilus")
Page 47 — No. 21449
Page 50 — No. 20606-07
Page 54 — No. 22153
Page 91 — No. 24778-A#3

PART TWO

AN APPRECIATION OF MUSIC SIMILAR TO AN APPRECIATION OF LITERATURE

The Composer Through His Music

ROBERT SCHUMANN (1810–1856)
Zwickau, Germany

The Composer

Robert Schumann learned to play the piano and could compose little selections when he was quite young. At school he would compose short pieces to portray the character of his schoolmates, and when he played them, the group would guess which one he was describing. One fine thing he did, after he had become a great musician, was to compose a number of pieces called "Scenes from Childhood". These were for children to hear. He gave each piece a title which helps us to understand what he is describing, but, like those he composed at school for his playmates, we are left to find out most of the story for ourselves. The Soldiers' March is one of these pieces.

*The Soldiers' March — from Album for the Young, Op. 68**

FIRST PLAYING

Direct the interest of the group by placing the title of the selection with the name of the composer on the

*For the numbers of the records see Part One, A List of Record Material.

blackboard. Ask the children what kind of march they expect to hear. Does the march seem to be for real soldiers, or for make-believe soldiers, or for toy soldiers?

SECOND PLAYING

Organize the various opinions by telling the group that Robert Schumann at one time had children of his own, and watched them and their friends playing. This music may be his means of telling the children of today about his own children's games.

THIRD PLAYING. FROM AN IMPRESSION TO AN EXPRESSION

The group has enjoyed the music and have been sitting very quietly all the time, eager to respond to the stimulus of its rhythm.

(a) Hands.

1. Ask for movement of hands or any type of spontaneous action they want to give as the music is being played.
2. Organize the response. Suggest that all move hands together, right down, left up, then left down, right up, etc.

(b) Walking.

After children have responded with their hands, they may try walking to the music. This response to the rhythmic suggestion involves a much higher degree of coördination than the preceding activity.

Suggestions:

1. Do not let the children move their hands when walking to the music.
2. Ask one child at a time to respond.
3. Later ask several children at a time to respond.
4. It will be a matter of weeks before all of the group can walk to the music, rhythmically.
5. Do not dwell long upon such activity. Provide a change.

The Wild Rider (or The Wild Horseman) — from Album for the Young, Op. 68

THE SITUATION

The child who makes believe that a stick is a horse is practicing symbolism. Robert Schumann looked with interest and amusement at a child mounted on a cane and galloping about the room on this high-spirited horse. The rhythmic pattern of that brisk gallop became the rhythmic pattern on which this little musical sketch has been constructed.

FIRST PLAYING; LISTENING

Write the title of the selection and the name of the composer on the blackboard, then read them aloud. Prepare the children as a group to assume the right attitude for listening. Ask for a comfortable and proper position. Explain clearly that this is the time for listening to music, and that any movement on the part of one may disturb all the others. Then play the selection.

SECOND PLAYING; RHYTHM

The music is written in 6-8 measure. The melody is in groups of three eighth notes, with a heavy accent on the

first pulse of the measure and a secondary accent on the fourth pulse. The rhythm is stimulating, and as the group listens there is a desire to move about.

At the second playing give permission to one child at a time to respond to the rhythm as he desires. Encourage those in the group to judge the performance in a helpful way. The response may be a gallop, a skip or a march. The purpose of such procedure is to direct the thought to the rhythm and through this controlled freedom to develop the children's capacity for rhythm into ability to express rhythm.

The Knight of the Hobbyhorse — from Scenes from Childhood, Op. 15

THE SITUATION

The collection of piano music called "Scenes from Childhood" is made up of fifteen pieces. The average length of each piece is one page, and each has a title that stimulates the curiosity of the children to hear the music. The composer does not disappoint them, for he represents their own experiences. Although he was a musical genius, he understood perfectly the viewpoint of children.

FIRST PLAYING; LISTENING

Write the title of the selection and the name of the composer on the blackboard. Some children know the hobbyhorse as a "rocking-horse." Explain that they are the same, and if the children have not seen a hobbyhorse show them a picture of one. Speak of the movement of the hobbyhorse, and encourage several children to illustrate it. Then play the music.

SECOND PLAYING; RHYTHM

Suggested procedure. Children stand, one foot in advance. Now hold the hands out as though grasping a bridle, lean forward, and as the music is playing sway back and forth.

QUESTIONS:

How can you tell from the music that it is a child riding on the Hobbyhorse, and not The Wild Rider? What would tell us that it is not The Soldiers' March?

SIR EDWARD WILLIAM ELGAR (1857–)
Broadheath, England

The Tame Bear — from The Wand of Youth

The music in 2-2 measure opens with a quaint eight-measure period which is repeated. Its uniform rhythm suggests the bear's rolling, swinging movement as he walks upright. In the second part is, perhaps, the street scene, where the bear is performing, while near the close the music becomes almost mournful. No doubt the young composer felt sorry for the bear, as he was led away.

The charm of the selection is that while listening to it we recreate the experiences and fancies that were ours when reading Grimm and Andersen.

FIRST PLAYING

To tell any group how Elgar came to write the music will insure their interest in listening. (See page 38).

For Other Periods of Listening

After the children have heard the music a first time, they will want to hear it repeated. Its rhythm and vividness appeal to very young children and stimulate them to a free rhythmic response.

Through Rhythm to Pantomime

Help the group to get into the swing and atmosphere of the music by a brief preparation.

1. All stand, move the hands to the music, as left down, right up, *one,* two, etc.
2. Same position as in 1. Bend the head and shoulders. Relax, swing the body and arms *one,* two, *one,* two, etc. Then step, *one,* two, etc., arms, shoulders and body relaxed.

Suggestions. The arms and hands are drawn upward and inward over the chest. The shoulders are drooped and as the children step — *one,* two, *one,* two, — the body is relaxed. Result — a swaying, rolling movement.

Note — There is an elaboration of this procedure with the music The Tame Bear given on pages 121 and 122: the procedure suggested with The March by Hollaender and The March of the Dwarfs, by Grieg.

Felix Mendelssohn (1809–1847)
Hamburg, Germany

Midsummer Night's Dream Music
The Composer

Mendelssohn had a happy life, and his music reflects this happiness. Many of our great composers and artists

had to work under the hardships of poverty and opposition, but this was not the case with Mendelssohn. His father was a successful banker, and no doubt expected his son to follow in this business. But when he realized the boy's unusual talent for music he gave him the best possible training. The youth himself was ambitious, and his earnest effort, together with his ability, made him a fine musician.

Like many of the great composers, Mendelssohn was fond of reading, especially tales of adventure. Such stories appeal to anyone with a vivid imagination, and the type of mind common to those who create or invent.

Mendelssohn had a true companion in his sister, Fanny, who enjoyed many of the things which he enjoyed. They played the piano together and planned and composed many beautiful and fanciful pieces of music.

How the Overture to Midsummer Night's Dream Came to Be

When the composer was but eighteen he was asked to write an overture for Shakespear's comedy, Midsummer Night's Dream. An overture is introductory music. A commission to write such a piece of music was surely an honor for one so young, and we wonder how he proceeded with the task, after he had accepted it. It is reasonable to think that he read the play, fixed the story clearly in his mind, and then decided upon the parts which he wanted to suggest through his music.

In this comedy-drama, "Midsummer Night's Dream," there are princes, lords and ladies, and, more interesting still, there are fairies. Then, to appeal to the sense of humor, there are queer, clownish workmen who want to make a play to perform in honor of the Duke of Athens. These fellows want music to which they can dance, and of course they must have it. Mendelssohn found all these situations in the play, and he saw the possibility for an interesting bit of music to suit each situation. Putting these ideas together, he had a complete overture like an outline to the play.

The Music of the Overture

1. Statement: This overture to Midsummer Night's Dream is in a number of parts. Each of these parts suggests a short scene in the play, or is music suitable for scenes like the following: The Fairies' Dance, the Court Scene, the Dance of the Apprentices or Workmen, the Night in the Forest, etc. We may say there are parts one, two, three, etc.

2. Procedure: Place the number of parts in the overture upon the blackboard. Ask the pupils to test their powers of discrimination by writing after each number their opinion as to what the music of each part represents while the overture is being played. Play the music.

The Music and Different Parts of the Play

It is reasonable to think that as Mendelssohn was reading the play, he would stop at an interesting place and plan a bit of music to suit that particular scene. Each part we find to be complete and interesting in itself.

THE FAIRIES' MARCH

1. In preparation for the music.

Oberon, King of the Fairies, had quarreled with the Queen, Titania. It was not a very serious quarrel, but they both pretended to be angry, said that they would never speak to one another, although they did not really mean this. Then it happened that the King and Queen each decided to hold court with their attendants. A certain mischievous fellow named Puck, sometimes called Robin-Good-Fellow, planned to put it in the minds of both to hold court at the same spot in the forest and at the same time. Neither the King nor the Queen knew about the other's plan until it was too late.

We can imagine the pleasure Mendelssohn would have in finding a situation so well suited for a Fairies' March. Here came the King's party, no doubt preceded by the mischievous Puck. From among the leafy shadows came the beautiful Queen Titinia with her attendants, and her party was preceded by a most exquisite fairy. After coming to the proposed place for holding court, discovering each other, and remembering that they had had a terrible quarrel, there was nothing for either one to do but withdraw. This they did in a graceful and most dignified manner.

2. Listen to the music.

DANCE OF THE CLOWNS NO. I

1. In preparation for the music.

After the King and Queen of the Fairies and all their attendants had withdrawn from the forest, there came to the same place a group of clownish fellows. These fel-

lows thought they could be first-class entertainers. They were workmen who wanted to make a play which would be fine enough to give at a party in the home of the Duke of Athens. They had interesting names and interesting professions. They were Quince, the carpenter, and Snug, the joiner; Bottom, the weaver, and Flute, the bellows-mender. We must not forget Snout, the tinker, nor Starveling, the tailor. These men were all in real earnest, and they had come to this spot in the forest to work out and practice their play.

We can imagine how Mendelssohn laughed when he read about these men. He wrote music to which these clownish fellows appear, suggesting their movements, and played by two bassoons. The bassoon is a large instrument in the wood-wind family of our orchestra, and it can produce comic effects.

2. Listen to the music.

THE FAIRIES' DANCE

1. In preparation for the music.

As the story progresses we find one part about the dance of Queen Titania and her attendants. Of course this lovely little queen would feel much annoyed when she allowed herself to think of the terrible quarrel with Oberon, but she forgot it most of the time. She was too busy to think of it very often, for fairies have much to do in making people happy, and many human children to think about. Then they must have time to play, to dance and to frolic.

For the scene of Titania's dance with her attendants Mendelssohn wrote his most beautiful music, and it is said that no other composer has ever written such beautiful "Fairy Music" as this. With a long sweep of her wand, Titania summoned the fairies to dance. Into the charmed circle came Cobweb, Peaseblossom, Moth, and all the other fanciful little beings. Then they moved about with lightness and dainty grace, just as the music suggests.

2. Listen to the music.

DANCE OF THE CLOWNS No. II

Then came the great day when the subjects of the Duke of Athens were to meet at his palace to make merry. It was a joyful time! Even Oberon and Titania had made up their quarrel and were friendly again, so everyone in Fairyland was happy. We can well imagine how these fairy-folk could join in this merry-making among men if they really cared to.

The play made by the band of clownish fellows was ready to be performed, and they were anxious to contribute their share of entertainment for the Duke's guests. Quince, the carpenter, who had agreed to manage the affair, was rather nervous, for he wanted everything to move along smoothly. Bottom, the weaver, played the leading part. In fact he wanted to play all of the parts, himself. This of course could not be done, and each one in the company did his part with much distinction. At the close of the play this company of players did a rather spectacular dance before the Duke and his guests. Mendelssohn found in this situation another opportunity to indulge himself by creating a bit of humorous music which pictures the dance.

2. Listen to the music.

THE BROAD APPEAL OF MENDELSSOHN'S MUSIC

All of these short selections from the Midsummer Night's Dream Music will interest even younger children. The Fairies' Dance makes an immediate appeal to very young children. The Clown's Dance No. 1 is the next to appeal. The March and the Clown's Dance No. II are perhaps more fully appreciated after there has been some attention given to rhythmic development. They will be given satisfactory expression with children of third and fourth grades. The music is beautiful and dignified, with a decided human appeal, and it will interest pupils of any class.

SIR EDWARD WILLIAM ELGAR (1857–)

Broadheath, England

The Composer

In nearly every case the musician and composer has shown in early childhood that he had a capacity for music. This is true of Edward Elgar who was born in Broadheath near Worcester, England, June 21, 1857. His father, a musician, played the organ in the great Cathedral. He recognized his son's natural inclination and was proud of his ability as it developed, but the boy was left almost entirely to his own devices as far as music was concerned. He was a persistent lad, and with a tremendous power of self-assertion he passed through a grinding struggle for knowledge, and won great success.

When but a boy of twelve, Edward Elgar was a member of a little company of neighborhood children who wanted to make a play. As this play was worked out it was called "The Wand of Youth," and the young musician composed incidental music for it, that is, to accompany it. The play has disappeared, but the composer kept the music. Many years afterwards, when the now famous composer was forced to take a rest from complicated work, he turned to these little pieces — the result of his boyhood ambition, and found them a source of great pleasure. He revised them, but retained their main features. There are now thirteen of them that may be purchased as piano or orchestral scores, and these selections have all the charm of youth and springtime.

The Fairy Pipers from The Wand of Youth

This music portrays a scene as a descriptive poem would portray it. It tells of a quiet country spot, warm with sunlight, and dappled with shadowy nooks where mysterious fairy pipers flit about.

The structure of the music is easily understood. The first part, in thirds, has a sweeping flow of melody to which is added a rocking accompaniment. The second part is the forest song, a happy song that is hushed by the silence of the wood; then the first part returns. The selection is in 6-8 measure.

First Playing

A short account of how Elgar came to write the music will make the group eager to listen to it.

SECOND PLAYING

Questions:

1. How many parts, like stanzas, has the music?
2. How many times is each part heard?
3. Which part is more like a song?
4. Compare the parts to the stanzas of a poem or to the paragraphs of a story.

GEORGE FREDERICK HANDEL (1685–1759)

Halle, Germany

The Composer

As a child, Handel showed a great desire to play upon the harpsichord, but his father, a surgeon, wanted his son to become a lawyer, so music was forbidden in the home. The story runs that Handel's godmother was so proud of his interest in music and his talent for it that she gave him a clavier, and he taught himself to play. Later he attracted the attention of influential persons. They were insistent that the boy should have musical training, and finally even his father became interested, and decided to let him study music.

When he was twenty-one he could play so well on the organ and clavichord and had shown such great genius as a composer that wealthy friends sent him to study with famous Italian teachers. He stayed in Italy three years, and won many friends with his brilliant playing and skillful composition.

The Pastoral Symphony from The Messiah

It is said that while in Italy, on a certain Christmas eve, Handel and a few friends went out into the country. There in the open fields they heard shepherds playing upon simple musical instruments, as was their custom in honor of the birth of the Christ Child. The impression made upon the young composer by the simple, quiet music of these shepherds was lasting and greatly influenced his musical expression thirty years later, when he composed The Messiah, which is in the form called oratorio.

This work, first performed in 1742, is still considered one of the greatest oratorios, and is sung throughout the Christian world at Christmas time. It is an arrangement for a large chorus, with solo parts and an accompaniment for piano, organ and orchestra. The story is that of the life of Jesus found in the Bible. It is in three parts: the first tells of His coming; the second tells of His life among men; the third gives His promise of a life in the Great Beyond. The Pastoral Symphony is a part of this great oratorio, The Messiah.

The Music

1. In preparation for the music.

While composing the oratorio, The Messiah, Handel may have recalled his experience with the Italian shepherds, for where the coming of the Christ Child is announced, he wrote a bit for instruments alone; very simple quiet music. Nothing could be more appropriate than this music, at this place in the story. It pictures that moment in the quiet, starlit night, so many years ago on the plains

of Judea, just before the Angel appeared to the shepherds and spoke to them of the Child whose coming signified peace and good will to men throughout all time.

2. Play the music.

Edward MacDowell (1861–1908)
New York

The Composer

Edward MacDowell was born at 220 Clinton Street, New York City, in the year 1861. When he was fifteen years of age, he went to Paris, with his mother as a companion, to develop his piano playing and to study music composition. He remained in Europe twelve years, and won fame both as a player and as a composer. Later he became the head of the department of music in Columbia University. He died in 1908 in New York City.

MacDowell is one of our great American composers, and through his music we are able to know something of his character. Like the poets, he was inspired by the incidents of everyday life, and he suggests these to us through his music.

To a Wild Rose — from Woodland Sketches.

1. In preparation for first playing.

Write the title of the composition and the name of the composer upon the blackboard. What type of music do you expect to hear? Was the music the type that you expected?

2. In preparation for second playing.

After returning to America, MacDowell spent his summers in the open country of New England. Most of this time he lived at Peterboro, New Hampshire. It is said that some one gave him a simple song melody that had been sung by the Brotheston Indians. He used this little tune as a basis for a delicately colored tone picture, as simple as a wild rose, and named it for the flower.

Questions:

1. Which part of the music do you think represents the little song melody?

2. What has the composer done to keep that little melody in our minds throughout the entire composition?

To a Water Lily — from Woodland Sketches

1. In preparation for first playing.

Proceed as with To a Wild Rose.

2. In preparation for second playing.

Here the composer shows his love for the beauty of nature by picturing it in his music. The rhythm of the first and last parts of the selection is like the quiet surge of the waves. In the middle section the flower rocks as though the water grew rougher. Then the first section returns, and we leave the water lily floating quietly in the sunlight.

Questions:

1. What are some of the characteristics of To a Water Lily that distinguish it from To a Wild Rose?

2. Does the music of these two selections tell you anything about MacDowell?

A Deserted Farm — from Woodland Sketches

1. In preparation for playing.

This music is called a sketch. MacDowell probably saw a deserted farm while driving through New England, and felt the pathos of it. Then he suggested this wistful impression in his music. Perhaps the farm he wrote about was Hillcrest at Peterboro, New Hampshire, where he later made his home.

You, yourself, may have seen a deserted farm; the house unpainted, the windows broken, the doors off their hinges, the roof with great holes in it; the yard overgrown with long tangled grasses and vines, with here and there a few pale, old-fashioned roses. Such a picture does not really make one sad, neither does MacDowell's music. It does, however, suggest that long ago this farm was a home, sheltering joys and ambitions, sorrows, and disappointments. It may also give a deeper appreciation for one's own home.

2. Listen to the music.

Questions:

1. How many parts or melodies do you hear?

2. Listen to the music a second time. Which melody is more gay?

3. In what way is the music like the other selections by MacDowell which we know?

Procedure apart from the music.

1. Find pictures of MacDowell and printed information about him.

2. What can be found concerning the Colony at Peterboro, N. H.?

3. Compare the spirit of some poems by Longfellow and Whittier with the three musical sketches.

4. What sketch has Washington Irving written that is in an atmosphere similar to that suggested by one of these musical sketches?

The Marionettes (1) The Clown (2) The Witch

In preparation for playing.

These two selections suggest to us that MacDowell had a very keen sense of humor. We have found the same thing in the music of Mendelssohn, Schumann, and Liadow. In fact a sense of humor is a saving grace which is usually to be found among the truly great, and one which we appreciate in our friends.

We have all seen the little toy figure called a marionette. It is operated with strings, and can be made to leap, dance, and bend so that it looks much like a human being. But the movements are stiff, and the actions grotesque, so the marionette is really a satire on people and life. This MacDowell pictures through his music.

The Clown is a rather pathetic little fellow. He dances, bows, and grimaces, all the time begging for our approval. But, for all his striving to please, at the very close he is left a crumpled, broken heap.

Play The Clown.

Listen to the music called, The Witch.

This music certainly suggests the grotesque, mechanical movement of the toy. Through its power of suggestion we can plainly visualize the sinister and mysterious little creature.

Play The Witch.

Questions:

1. What have we added to our knowledge of MacDowell's character through hearing these two selections?

2. Compare The Witch by MacDowell and the Witch music from Hänsel and Gretel, called The Witch's Ride.

From an Indian Lodge — from Woodland Sketches

1. In preparation for playing.

As a boy, MacDowell loved to read adventure stories, especially Cooper's Leather Stocking Tales. When he was fourteen years old, he and his mother visited that part of New York State which is the scene of these stories. He made many sketches of picturesque places among the lakes and rocks and shadowy woods, and no doubt he made imaginary sketches of the hero of the stories and his wonderful friend the great Mohawk chieftain.

2. Listen to the music from an Indian Lodge.

This music and its title, bring to our imagination some beautiful poem, narrative, or picture of Indian lore. There seems to be a call to the four corners of the universe. This call is answered, and as the great chief stands among his braves who sit on the ground in a circle around him he addresses them, ending with two impressive gestures.

We cannot say that this is the picture MacDowell had in mind, but the music surely conveys to us the simple dignity of the American Indian.

Questions:

1. How many parts has this music?

2. Is the middle section of three phrases more like a song than like a discourse or speech?

3. What qualities in the music give it Indian characteristics?

4. What is shown by the fact that MacDowell composed Woodland Sketches twenty-one years after making his drawings in the New York forests?

5. How did MacDowell's ability to sketch aid him as a composer?

6. Find a situation similar to this music in Longfellow's Hiawatha.

Sea Pieces — Starlight and Nautilus, and A. D. 1620

In preparation for listening.

Starlight, Nautilus, and A. D., 1620 arouse our fancy, but they do not give such definite musical pictures as do the Woodland Sketches. In the Sea Pieces the ebb and flow of the sea is suggested by the melodies, ever interweaving with no restful cadences until the close. Through the surge of the rhythm we feel its powerful motion. Starlight and Nautilus suggest the infinite expanse of the sea, and the vast space between it and the boundless sky.

A. D. 1620 expresses the mood which the sensitive MacDowell felt when he thought of the Mayflower and of its brave voyage with the valiant Pilgrims.

Ethelbert Woodbridge Nevin (1862–1901)

Edgeworth, Pa.

Narcissus

Information

This music is a tone poem. (1) It begins with a lilting song-like melody. (2) Following the middle part is a less restful section. (3) There is a restatement of the first melody. The skillful teacher will help the pupils to get the plan of the composition through listening to it.

1. In preparation.

Nevin, another American composer, wrote short pieces similar to MacDowell's Woodland Sketches. In effect they are like a group of short poems, and they are collected under the title Water Scenes. The most familiar of these is Narcissus.

We have no assurance that a story or poem suggested this composition to Nevin, but we do know that he chose an attractive title. This title brings to our imagination the narcissus, a simple delicate flower of early springtime. We recall its appearance as on its slender stem it swayed in a light breeze and received the caresses of the warm sunshine on its crowned head. This flower, or many such flowers, our imagination pictures when we see the word "Narcissus," or hear it spoken. So the title alone fills our mind with beauty before we even hear the music.

2. Play the music.

Questions for other periods of listening:

1. How many distinct melodies do you hear in the music?

2. The music is A-B-A form-scheme; which part is most song-like?

3. In what respects is the music similar to MacDowell's To a Wild Rose?

4. Is the middle part of Narcissus more like the middle part of To a Wild Rose or of To a Water Lily?

5. Is the structure or form-scheme of Narcissus at all like the structure of Handel's Pastoral Symphony?

Anatol Liadov (1855 - 1914)
St. Petersburg, Russia

The Music Box, Op. 32

Here we have a selection representing a composer's subtle humor, for Liadov was clever enough to imitate the faint sweet tinkle of the tiny old-fashioned music box.

We sometimes hear these little music boxes in clocks, playing a tune every half hour. Sometimes we see them as an ornament for the table or desk. Long ago men and women carried musical snuffboxes, and that is an explanation for this music — The Music Box. We hear in it the soft tones of the piccolo, the flute and the clarinet, accompanied by the harp and orchestra bells.

Note — 1. Do not ask younger children difficult questions concerning the music.

2. Allow both younger and older children to enjoy it many times.

Questions:

1. How many distinct little tunes make up the composition?

2. In what parts of the music are the tones of the piccolo and the bells clearly given?

3. What is a miniature? Could this music be termed "Miniature?"

Nicholas Rimsky-Korsakov (1844–1908)
Tikhvin, Russia

The Flight of the Bumblebee

Preparation for Playing

Like MacDowell and Mendelssohn, this composer also enjoyed reading tales of adventure, and, like them, he enjoyed putting the impressions gained from this reading into a musical expression.

Through The Flight of the Bumblebee, with its interesting title, we learn how the composer could suggest the most fanciful situation through music. In the story, The Legend of Tzar Saltan, there are parts in which insects and birds take on the guise of human beings. At one place in this legend the swan employs the Bumblebee as a messenger. The swan speaks to the Bee, gives a command, and then the flight begins.

"Now away, the time is come,
Yonder vessel bears thee home!
On its deck alight with grace,
Safely seek a hiding place;
Prince of Bees, farewell!"

FURTHER INFORMATION

To produce his illusion of the buzzing, flitting insect, the composer uses the violins and flutes of the orchestra. The running flight of tones depends upon the use of two groups of sixteenth notes in each 2-4 measure of the consistently chromatic melody line. Occasionally the violins play alone, but the general effect is secured through the playing of the two groups of instruments with the orchestra in the background.

The selection is called a scherzo, which means a playful, fanciful, humorous musical composition.

GIOACCHINO ANTONIO ROSSINI (1792-1868)
Lugo, Italy

William Tell Overture
The Composer

Rossini was known as a composer of operas. The innovations he brought into the Italian opera were enlarged upon by Verdi and developed by later composers and even by those of our present day.

The Overture

The Overture to William Tell presents one form of composition used as an introduction to an opera. In this instance the music of the opera itself is not definitely employed. Instead, Rossini suggests the story in four pieces of so-called Program Music, which may be described as music that illustrates or is associated with a single detached thought or a succession of scenes from a story. The series of four moods or pictures in this overture illustrates very well music of the program type.

Part I — At Dawn

1. There is a brief introductory part which begins with the low-toned strings. An upward-flowing passage leads into the second part which is a smooth, song-like melody played by the 'cello. Pupils will discover this through hearing the music.

2. Before playing. The story of William Tell, as told in this music, begins with an early morning in the mountains along the shores of Lake Lucerne.

FOR ANOTHER PLAYING

Questions:

1. Does this music justify the title?

2. Compare the selection with Grieg's Morning. Which do you consider to be most suggestive of the title? Can you give a reason for your answer?

Part II — The Storm

This music is realistic and highly descriptive. The opening tones of the violins suggest the hurrying and scurrying of all animal and bird life to some place of shelter. Then the storm breaks in all its fury. Every instrument of the orchestra is in rapid, excited action. The lightning's flash is suggested, the thunder's roar is tossed from crag to crag in ever increasing reverberation. In this bit of description the drums, cymbals and heavy brass instruments are most prominent, while the falling of the hail and the swish of shrubs and trees are represented by the violins and wood winds. Then the sun appears, and bird and beast emerge from their shelter. The shepherd's horn is sounded, and peace and calm again settle over the mountain side.

1. Play the music the first time without any comment, simply giving the title.

2. Before playing the music the second time, read the description.

Questions:

1. Does this description suit the music?

2. Does the description in words increase your pleasure in listening to the music?

3. Can you find other descriptions of a storm that will be better suited to the music?

Part III — The Calm

INFORMATION

1. After the storm has passed and the clouds have trailed away over the mountains to the east, the villagers come from their houses, and we hear the notes of the shepherd's pipe as he leads his flock.

2. The English horn gives out a four-measure theme which is imitated by the flute. Then it gives out another melody of the same length in a slightly different pattern, and this the flute again imitates. Next it outlines a new theme the length of the first. This the flute embellishes with a delicate accompaniment. These melody themes at all times stand out upon a background of tone produced by the orchestra.

PREPARATION FOR LISTENING TO THE MUSIC

Statement: The music is called "The Calm". Does it justify the title?

Questions:

1. What instruments does the composer use as accompaniment, and what as melody instruments to create the effect of the Calm?

2. Why do you think he had the phrase repeated by different instruments?

Finale — The Call to Arms

INFORMATION

This Finale is military music, and it represents the element of conflict in the story. The fanfare of trumpets is the call to arms, and after this there are four eight-measure themes, each having a decided half cadence in the fourth measure.

IN PREPARATION FOR PLAYING

Statement: This part of the Overture is called the Finale. Could you suggest a more definite title, or a title you think is better suited to the character of the music?

SECOND PLAYING

Questions:

1. How many different melodies or tunes do you hear?
2. In what order do these melodies occur and recur?

The Overture and the Story of William Tell

Questions:

We know the story of William Tell and we have heard the overture. What is your opinion concerning the relationship of the two?

Edvard Hagerup Grieg (1843–1907)

Bergen, Norway

The Composer

What Edward MacDowell is to America, Edvard Grieg is to Norway. Each wrote music of one country, nationalistic, yet suggestive of emotions or moods that are universal.

Edvard Grieg built a beautiful home for himself and his friends near the city of Bergen, Norway and called it Troldhaugen. This means, "the hill where trolls live". Perhaps Grieg got this fanciful name for his home from the tales of trolls told him by country people who live in the neighborhood. He liked these simple-mannered people very much, and the happy way in which they went about their work. He enjoyed going to their little parties and merrymakings, and hearing their stories about dwarfs, trolls and witches. In fact he must have gained from them many ideas for composing music, as is shown by the titles of a number of his pieces.

To Spring

1. Nearly everyone who loves good music, or who learns to prefer it to music that is not good, also prefers good books and all the simple fine things. They grow to like genuine, simple people as associates. They also come to like beautiful pictures and like to see and talk about the wonderful things in nature. In the music, To Spring, we have a suggestion of the impression that a beautiful springtime made upon the mind of Grieg. If this is not so, then why should he have given the music this title?

His home was so situated that he could look down over the waters of Hardanger Fjord, and, it must have been a beautiful scene in the springtime, as through rifts of delicately colored fruit blossoms and the tender silvery-green foliage he could see the shimmering blue-grey water far below.

2. Play the music.

3. Another time for listening to the music.

Questions:

1. How many different melodies do you hear in the music?

2. Which melody do you prefer?

3. Compare the music with Mendelssohn's Spring Song. Which do you think suggests the gayer mood?

The March of the Dwarfs

INTRODUCTION

1. The title of the music prepares us to enjoy a bit of humor, for it appeals to our imagination, and we associate the title with some fairy-lore we have heard or read. When we listen to the music we find that Grieg does not disappoint us.

2. Play the music.

INFORMATION

1. The music is in three-part form; the scheme is A-B-A. The A part is restated after the second part has been played. This is similar to the arrangement of melodies in three-part song-form.

2. In the first part of the music we are given the situation or setting. It is interesting at once. The second part is a contrast, introducing new material. Then there is a return of the first part, and our imagination, stimulated by the title and the music, carries the idea to a fanciful close.

SECOND PLAYING

Ask the questions before playing the music.

Questions:

1. How many parts of the music do you hear?

2. What possibilities for pantomime are suggested by the title and by the plan and character of the music?

CREATIVE CONTROL THROUGH THE MUSIC

If the music is used in lower grades, or with younger children, the only preparation required is perhaps a little talk about legendary dwarfs. This and the title will awaken the interest. The rhythm will stimulate a response. The form-scheme will aid in control. The title, the ryhthm and the form-scheme together will bring about an activity that, with the aid of a teacher, will result in satisfactory creative control.

The Peer Gynt Suite
Part I — Morning

INFORMATION

1. A Suite is usually a set of dances. In this instance it means a number of pieces that work out an idea in dif-

ferent divisions. Grieg prepared this suite as incidental music for Ibsen's drama Peer Gynt, named for the chief character in a Norwegian folk story.

2. There is but one prominent melody theme or motive in the selection. This is a simple pastoral tune, such as a shepherd might play to his flock. As this motive is continually repeated, the composer has changed or elaborated it in many ways. By this means he secures variety. The harmonies all working upward convey the idea of sunrise. Allow the pupils to discover this through hearing the music.

3. The Music.

The first number of the suite is called Morning. Peer Gynt, the hero, was an aimless dreamer when a boy. As a man he had changed only in years and experience. The music, as we know, is incidental to some part of the story about this man. But as we *hear* it, there is no particular place to which it belongs. From its title we believe the composer suggested only a morning scene, leaving the play of our fancy unrestricted.

We may imagine that Grieg pictures the sun just beginning to make the east beautiful with its red, yellow and violet rays as they shoot through the gray morning clouds. The dewdrops fall from the glossy leaves; the birds are calling to each other. On one side, far below, the sea stretches away; on the other are the open fields bathed in misty light. Familiar sounds are heard; the dawn grows lighter; the birds begin to sing; the breezes whisper to each other among the branches; the sound of bells comes up from the fields below; the sun shines out over all.

THE SECOND OR ANOTHER PLAYING

Questions:

1. Is there any reason why the music should not be called Evening?

2. How many measures are there in the little melody that is repeated?

3. How many times is this melody repeated? Why do we not tire of this repetition?

4. The little melody is called a "motive". Compare the use of the motive in this music with a motive in a picture, or in woven materials.

5. Find a poem similar in mood to Grieg's music.

Part II — Ase's Death

INFORMATION

1. This movement is in reality a funeral march. There is but one theme, eight measures in length. This is repeated five times, each time in a slightly different way. Allow the pupils to discover this from hearing the music.

2. The Music:

When Peer Gynt became a young man he built a little house high up among the mountains for himself and Solvieg, who came to this home as his bride. He might then have been happy and useful, but, having been an idler and a dreamer so long, he soon became discontented. Feeling no responsibility, he decided to leave home and wander into other lands. He would visit once more his neglected mother, Ase. It was late evening when he came to the

door of her cottage; a dim fire burned on the hearth and his mother lay dying. Fumbling with the coverlet she moaned and called her son, even regretting that she ever scolded him. Now, when he had come, she could not see him and could scarcely speak.

THE SECOND OR ANOTHER PLAYING

Questions:

1. How many measures in the melody which is repeated?

2. How often is it repeated?

3. Why is it given twice in one key, then in another key?

4. Why is the music arranged for the "strings" of the orchestra?

Part III — Anitra's Dance

INFORMATION

1. The music is in mazurka rhythm. It is arranged for violin, viola, 'cello and double bass. In the last half the 'cello may be heard in an independent, droning, subdued melody.

2. The Music:

Peer Gynt crossed the sea in search of adventure, and became a pirate and robber. In Morocco he joined a band of Bedouins, and made them believe that he was a prophet. As he played the role of prophet among the Bedouins, dressed in their richly colored costume and reclining upon the cushions in his tent, sipping coffee and smoking a long pipe, Anitra, the beautiful daughter of the Chief, and her maidens would sometimes dance for him.

THE SECOND OR ANOTHER PLAYING

Questions:

1. How is the instrumentation of this number similar to that of the part called Ase's Death?

2. How many pulses to a measure in mazurka rhythm? On which pulse is the accent?

3. Which instrument plays the one counter melody?

Part IV — In the Hall of the Mountain King

INFORMATION

1. The music is in a grotesque, mysterious humor approaching almost to roughness. It is built entirely upon one melody theme or motive which is only four measures in length. This is given out first by the bassoon and later taken up in turn by the entire orchestra. The staccato in the opening part is maintained throughout nearly the entire composition.

2. The Music:

Peer Gynt's wanderings in the mountains did not always have a happy ending. Once he came to a great palace, the home of the trolls, whose leader was King of the Mountains. The trolls gave him food, for they wished to be kind to him, but Peer was rude, and abused their hospitality. Then, in anger, the King called his gnomes to torment and punish Peer. They began by dancing around him very slowly, but as they became more angry they danced faster, sometimes threatening him. Then they became so angry that they struck him, pinched him, tore his clothes and bit him. At last they tumbled the palace down upon him and rolled him down the mountain.

THE SECOND OR ANOTHER PLAYING

Questions:

1. Compare the use of the four-measure motive in this composition with the use of the motive in Grieg's Morning.

2. How can these short melody themes or motives be divided into smaller parts or figures?

3. What possibilities does this music suggest for pantomime?

Grieg Through his Music

Questions:

1. What characteristics of Grieg as a man are suggested through such selections as To Spring and Morning?

2. What characteristics are suggested through such music as March of the Dwarfs, and In the Hall of the Mountain King?

PETER ILYITCH TSCHAIKOWSKY (1840–1893)

Kamsko-Votinsk, Russia

The Composer

Tschaikowsky is ranked among the greatest Russian composers, as well as of the composers of the world. His music suggests a very broad scope of human experiences, ranging from the tenderest to the most tragic expressions.

How the March Slav Came to Be

The Russian government commissioned Tschaikowsky to compose music for certain events that bore an important relation to the affairs of state. The selection called March Slav is one of these numbers.

In the last quarter of the nineteenth century there was a short period of war between Turkey and Serbia. Serbia's resources were few, compared with those of Turkey. As Turkey pressed the issue, Serbia rapidly weakened. She then did what any small nation might be expected to do; she called for aid, appealing in her distress to great Russia.

The Russians and Serbians are Slavs, hence there is a close bond of relationship, and Russia did not hesitate to promise aid. But arranging matters to help Serbia required several weeks of time, as there was much governmental routine before the movement could be started. During this delay Turkey urged the campaign against Serbia with great rigor, hoping to bring her to terms. Then Russia entered the contest and the war was at an end. But it left Serbia weak, despoiled and distressed, for her people were sick, there was need for food and medicine, and a great scarcity of money. It was Russia who could and did supply these things to relieve distress.

We know, from experience in our own country, that when we want to raise large sums of money for the aid of others, we hold meetings to enlist public sympathy. Russia did the same, and there were meetings of different kinds held in the large cities. The people all liked music, so the government commissioned Tschaikowsky to compose a special number that would express the sentiment of Russia towards Serbia in her time of need. The composition is called March Slav, and it was played in the meetings held for the benefit of Serbia.

Play the music.

THE STRUCTURE OF THE MUSIC

Statement: Tschaikowsky made use of folk melodies in many of his compositions, and by doing this he succeeded in localizing the music, just as a writer localizes a story when he draws the incidents from happenings in certain localities.

Questions:

1. How many distinct melodies do you hear in the music?

2. How many parts or sections — parts similar to the chapters of a story, make up the composition?

ANOTHER PLAYING

Statement: The melody heard at the very beginning of the music is a Serbian folk tune. The one heard at the close is the National Hymn of Old Russia.

Questions:

1. How often does each of these melodies occur?

2. Why do you think the effect of the Serbian folk melody is intensified as it is repeated?

3. What impression do you get from the first statement of the Russian Hymn?

4. What impression do you get from the statement of the Russian Hymn at the very close?

AN ANALYSIS OF THE MUSIC AS INFORMATION

The composition, written in 1876, is an example of Russian romantic music literature.

The selection opens rather solemnly. (1) After four measures a Serbian folk melody furnishes the important theme. (This is the symbol of Serbia's cry — her call for aid.) (2) The theme first given out by violas and bassoons recurs. (Serbia's urgent need is manifest in the recurring theme. (3) The theme is developed. (There is the confusion of war.) (4) The theme is repeated and intensified; then follows an ominous pause.

The second part begins with a melody in which there is (1) a suggestion of military activities; then the suggestion of a folk dance melody. (The people seek to forget their oppression through play — in the dance.) (2) Next comes the first definite assurance of aid, suggested by the Russian Hymn. (3) Aid, though promised, has not reached Serbia. The struggle continues. The principal theme is again given out and intensified. After this the composer again suspends the action with an ominous pause.

The third part opens with (1) a brisk military march (There is a feeling of buoyancy and hope.) (2) Bits of the Russian National Hymn may be heard creeping up through the whole fabric of tone. Then the theme dominates the whole situation. The composer thus glorifies his country and her cause.

PART THREE

ASSOCIATING MUSIC WITH THE STORY OR TEXT

A Process of Integration

JOHANNES BRAHMS (1833–1897)
Hamburg, Germany

The Composer

Brahms has been classified with Bach and Schumann as a composer of the loftiest ideals, and of rare creative ability, very individual and original in his expressions.

Lullaby

Many of the great composers, after they had attained to the very zenith of their careers, composed a lullaby. These simple, dignified melodies are in a mood which the children appreciate, and so they respond to it. Through these melodies the composer pays tribute to mother-love, the human emotion that makes the strongest appeal to children, and that has influenced more men and women for good than anything else in life.

TO ACQUAINT CHILDREN WITH THE LULLABY

1. Give the title and the composer's name.

2. Do not insist that the children know the name of a composer. Through their acquaintance with the music they will learn the title and its meaning; also the name of the composer.

3. After the group are comfortably and properly ready, play the music without comment. The group will most likely want to hear it again.

ASSOCIATING THE MUSIC WITH WORDS

After the children have heard the music several times, tell them that there are words to go with it, and speak these quietly as the music plays:

"Lullaby and good night,
Thy mother's delight;
While bright angels' band,
Round my darling shall stand;
They will keep thee from harm,
Thou shalt wake in my arm
They will keep thee from harm,
Thou shalt wake in my arm."

The Little Sandman

The melody called "The Little Sandman," or "The Little Dustman," is said to be a folk tune, and Brahms has arranged it with an accompaniment. The words of the song are the reason for its title.

ACQUAINTING CHILDREN WITH THE MUSIC

Proceed as with The Lullaby, speaking the words with the music.

"The flow'rets all sleep soundly,
Beneath the moon's bright ray;
They nod their heads together
And dream the night away;
The budding trees wave to and fro,
And murmur soft and low;
Sleep on, sleep on,
Sleep on, my little one."

Friedrich W. Kucken (1810 - 1882)
Hanover, Germany

The Composer and his Songs

Years ago, Kücken, the composer, was known as a popular song writer. This melody, The Mother's Song, shows the charming way in which he expressed himself. In fact all his songs are said to have been simple and tuneful. They were inspired by events of quiet home life, or by poems of tender sentiment.

The Mother's Song

The Mother's Song does not have the usual rhythm of a lullaby, but there is a crooning restful melody which sings itself into the mood that a lullaby suggests.

Acquainting the Children Wtih a Beautiful Melody

1. In acquainting a group of children with this song give only the title.

2. When all are comfortably ready, play the melody without comment. Then, perhaps, play it again.

What the Melody Sings

The Mother's Song is the melody together with the words. As the melody is played, speak the words very quietly.

"Lullaby, now sink to rest;
May thy sleep be sweetly blest.
Winds are singing o'er the deep,
Sleep my child, sleep on, oh sleep,
Sleep my child, sleep on, oh sleep,
Sleep on, my child, sleep on and rest,
Sleep on, my child, sleep on and rest."

Gabriel Pierné (1863-)

Metz, France

March of the Little Lead Soldiers

The Situation

How did Pierné most likely begin the creative activity that resulted in The March of the Little Lead Soldiers? The beginning probably grew out of his sympathetic attitude towards the way in which children think. The movement of toys, the sick doll, the stick horse, etc., are concrete to the mind of the child. They are perhaps more concrete to him than the table upon which he writes or the chair upon which he sits. He can easily imagine the movement of a box of lead soldiers or the movement of a whole menagerie of toys.

When Pierné was writing this music he evidently felt like a child who is "making believe". If this is not true, then why the title, or why the episode — a trumpet call, a roll of the drum, the music of the flute, and the suggested mechanical movements. It was easy for the composer to suggest his fancy since he had a vivid imagination, and was skilled in composition.

It is the teacher's business to bring what the composer created to the children as environment, and by so doing to give them a chance to react to its suggestion. Then the expression of the composer will make an impression on the children, and from this impression may come the desire for another expression. This expression may not be manifested in another composition of music, but out of their

enjoyment of the composer's music may come a desire to create. Create what? Let us say for one thing — a story.

THE MUSIC WHICH A COMPOSER CREATED BROUGHT TO CHILDREN

1. Place the title of the music upon the blackboard, or speak it distinctly. This in itself will stimulate the group to listen.

2. Play the music without further comment.

FOCUS THE INTEREST

1. A brief conversation directed along lines with which children are familiar will motivate a more discriminative type of listening. Suggested line of conversation. (a) How tall are soldiers? (b) Are the steps a lead soldier would take as long as those taken by a real soldier? (c) Would you expect the music called March of the Lead Soldiers to sound like a march for real soldiers? Why?

2. Play the music again.

THROUGH THE MUSIC TO ITS CONTENT

1. (a) Play the first tones of the music.
   (b) What was the instrument you heard?
   (c) Write the name upon the blackboard.

2. (a) Play the music through beyond the trumpet call.

   (b) What instrument did you hear after the trumpet call?

   (c) Write the name.

3. (a) Play the music through beyond the trumpet call and the roll of the drum into the melody played by the flute.

(b) Proceed as before.

ORGANIZE THE RESPONSE

The composer has suggested that there were at least three characters in his mind besides the soldiers, when he wrote the music. There was a trumpeter, a drummer and a flute player. There should be a captain of the soldiers, too, then we would have a complete story.

THE STORY THAT WAS CREATED

When Jean's father was visiting a large city, he saw in a shop window a box of lead soldiers. He sent them to Jean who was delighted and began to take them from their wrappings, one at a time. He arranged them in two rows across the end of the long library table. There were twenty-four soldiers, gay fellows, in blue trousers, high black boots, red coats, and smart caps. There was also a captain to command the soldiers. After a further search among the paper wrappings, Jean found a jolly drummer, then the trumpeter, and at last the flute player.

Jean placed the drummer, the trumpeter and the flute player along the farther side of the table. The soldiers were placed across the end of the table, with the captain in front of them. Jean knelt on a chair, with his elbows on the table. He looked at his company of soldiers for a long time and thought, "If only the trumpeter would blow out a call, and the drummer would drum, and the flute player play, the soldiers might march!" Then a wonder-

ful thing happened. The trumpeter blew a call that echoed far away, the drummer began to drum, the soldiers' feet began to move, the flute player began a stirring tune, and the captain gave a command. The soldiers marched to the music made by the flute player and the drummer, then as they came to the opposite end of the table, the captain gave a sharp command and they countermarched toward Jean. To music like the first the captain led them as before. As the company was passing in front of Jean, the trumpeter, the drummer and the flute player stepped in front of the soldiers and the music led them away from him. Then the table with its green cloth stretched itself into a long parade ground. The music grew fainter. The soldiers were gone!

Jean felt his mother's hand on his shoulder and looked up. There on the table opposite him were the trumpeter, the drummer and the flute player, while across the end of the table were the twenty-four soldiers and their brave captain!

Engelbert Humperdinck (1854–1917)

Bonn, Germany

Music for the Opera, Hänsel and Gretel

Situation

The story of Hänsel and Gretel is a familiar one to nearly all school children, and the opera by Humperdinck is composed around this folk tale. The music suggested has been taken from the opera score, and suggests the scenes that have proved to be of most vital interest in making the story into a play, using the music as a basis.

CONDITIONS

1. The story as given may be told to groups of listeners, children of any age or adults as well. As the story progresses, the selections may be "played in".

2. If the children's interest is roused so that they want to make a play around the music, drawing the material from the story, then the purpose intended when the music was chosen will be partially fulfilled. It will be fully realized when they begin work and complete the organization.

3. If the play-making assumes a stereotyped procedure, such as writing lines for the different characters, and always expecting the same speech at a certain point in the story, or if there is a stereotyped direction and control in doing the parts, then the purpose for which the music was intended has been defeated.

ACHIEVEMENTS

1. The music has proved a splendid stimulus for the making of a play from the material in the story. Such procedure, of course, brought in the teacher as an advisor. The situation was a natural one. (a) It required much careful planning. (b) It required close discrimination. (c) It called out the keenest judgment. (d) In a large group each child was placed where he must have respect for the rights of others and defer to their opinions if he himself was to be happy. (e) It made for creative social control.

2. (a) There have been occasions when the appropriate music was introduced as the story was being read, or as was being told.

(b) There have been occasions when only a little of the music — a part or a few parts — was used by a group.

(c) There have been occasions when the play was made and performed without stage equipment. It was all done in the front of the school room, and the properties were only imagined. There is not much need for costuming unless the children plan for it themselves.

(d) There have been occasions when the play making of one grade enlisted the interest of every group in the building. The entire school came to performances in one or another stage of its development.

(e) Upon other occasions the manual training department made scenery for the play, and other departments assisted in their way, thus involving many school activities.

A Sketch of the Story

Introduction:

Hänsel and Gretel were the children of poor parents. Their little cottage stood in the very shadow of a great forest near the village. The father made brooms, while the mother was very clever with her knitting, and many times when the father carried his great bundle of brooms into some distant village, to try to sell them, the mother would go to another town with a basket of garments which she had made.

Gretel had been taught to knit stockings and mittens. Hänsel had been taught to mend brooms. Sometimes, when the father would bring home old brooms that he had begged as he went about from village to village, Hänsel would mend them, and they could then be sold again.

The Time when the Story opens:

It was late one afternoon. The father had left very early with his great bundle of brooms, for he intended to sell them in a distant village. Later in the morning the mother had filled her basket with stockings and mittens which she and Gretel had made. She thought how much she hoped to sell these, for they were very poor. Today there was no food in the house except a jug of milk, and they had no money to buy more unless she could sell the stockings and mittens, or the father could sell his brooms.

The Story becomes a Play:

Part I — In the Cottage

Hänsel and Gretel had been in the house all day long. Hänsel was sitting on the floor in front of the fireplace, where he had been mending brooms. Gretel had been just as busy, knitting a long stocking. Sometimes she sat on a chair by the window, sometimes on a bench by the fireplace; then she would perch upon the table and swing her feet. But she never stopped knitting, and she was almost always singing. One song she sang was about barefoot goslings, a little tune that she had heard other children sing. The melody of the song is not difficult to remember, for it is a folk tune.

Barefoot Goslings

Now my little sister, what news tell me pray?
The geese are going barefoot the whole livelong day.
The cobbler has leather, his last he did lose,
And so the little goslings must go without shoes.

Now my little sister, you tell me sad news,
The cobbler has the leather but cannot make shoes.
The weather is cloudy, and soon comes the snow,
While geese and little goslings all barefoot must go.

The Dance In the Cottage

When Gretel had finished singing, she sprang into the middle of the floor and said, "Oh, Hänsel let us dance, I'm so tired of knitting." Hänsel replied, "You know Gretel, Mother may be home any time now and we must be found at our work."

But Gretel insisted. She said, "Oh let us dance, I've almost finished my stocking!" Hänsel cried, "I can't dance." I don't know how!" "Just give me a chance, I'll show you!" said Gretel.

THE MUSIC

Dance In the Cottage

Gretel — Hänsel, come and dance with me,
Both my hands I give to thee:
Right foot first, left foot then,
Round about and back again.

Hänsel — (slowly rising)

I would dance but don't know how;
When to jump and when to bow;
Tell me what I ought to do,
And, Gretel, I will dance with you.

Gretel — (showing him how)

With your foot you tap, tap, tap,
With your hands you clap, clap, clap:
Right foot first, left foot then,
Round about and back again.

(Hänsel and Gretel now dance this together)

Gretel — (after dancing the figure with Hänsel).

That was very good indeed,
And I know you will succeed:
Try again and we shall see,
That Hänsel soon will dance with me.

Gretel — (setting another pattern for him)

With your head you nick, nick, nick,
And your fingers click, click, click,
Right foot first, left foot then,
Round about, and back again.

(Hänsel and Gretel now dance this together. The mother enters just as they are saying the last word "again".)

CAUTION: Do not have anything but a very simple dance. The words fit the music, and the dance should be nothing more than movements suited to the words and music. The words may be spoken by Gretel, the teacher, or members of the class, or a narrator chosen to tell the story.

The Mother's Return

Just as the children were finishing their dance, just as they said the very last word, the mother entered. She was angry when she saw them dancing, for she had not sold the stockings and mittens she had carried to the village.

The children knew from her expression that she was angry and they ran around the table, so that they could keep it between them and their mother. In his hurry Hänsel upset the milk-jug. This was tragic indeed! The very last bit of food was lost! And there seemed no way to get any more.

In the surprise and grief caused by Hänsel upsetting the milk-jug, the mother dropped her basket and it rolled toward Hänsel. He caught it up and started for the door. The mother tried to stop him, but he was out and away before she could reach him. Gretel also escaped her and slipped through the door after Hänsel. As the mother saw them running up the path towards the forest she called and told them not to come back unless they brought the basket full of strawberries.

Now the mother could not have meant that the children should not return. She was so tired, and so worried about not having food for the family that we cannot blame her for sitting by the table and crying. But soon she heard the father whistling. He entered the room and swung the large basket from his shoulder. Not a broom left! He had sold every one, and in the basket were loaves of rye and wheat bread; there were sausages and onions; there were cheese and bacon; there were eggs and butter — everything good for them to eat! The mother was so

happy over his good fortune that she caught his hands and they danced like merry children. Then the father said, "Where are the children?" The mother replied, "I sent them into the forest to gather strawberries." "Not into the forest so late in the evening!" cried the father. "Who knows, the Witch may get them?"

You see, the Gingerbread Witch lived in that forest, and the story told about her was that she baked children into gingerbread and ate them. The very thought of their children being in such great danger caused the father and mother to leave the house quickly and enter the forest to search for them.

Part II — The Children In the Forest

The children had forgotten about their troubles at home, the woods were so quiet, and the shadows so restful. Gretel had been weaving flowers into wreaths, and Hänsel had found enough strawberries to fill the basket. Then he came running to Gretel and asked her to taste them. She took one, and found it very good, then she insisted that Hänsel eat one too. The berries were so good and the children so hungry, that we cannot blame them for eating nearly all of them. But Hänsel happened to remember that he must take some berries to his mother. He turned to look for more, but could not find them. It was growing dark and one cannot see red strawberries among green leaves when it becomes dark.

Then the children became frightened. The woods about them seemed to be even quieter than before, and it was almost dark. All the stumps and bushes took on queer shapes. Gretel thought she saw a little man standing

among the deeper shadows, but it was only a large toadstool. She drew Hansel to her side and pointed him out. What she said in describing him has been made into the words for another folk melody very like the one she sang in the cottage.

The Wee Man In the Woods

A wee man in the woods stands as still as stone.
He has a purple cloak around his shoulder thrown,
Tell me now if you can see ,who the little man can be,
With his purple cloak standing still as stone.

Upon one leg he stands in the deep dark wood,
Upon his head he wears such a queer black hood.
Tell me now if you can see who the little man can be
With his cap and cloak in the deep, dark wood.

Now the woods became darker. Hänsel said he could not find his way out and Gretel clung close to him, for they were both afraid. The flickering light from fire-flies, the rustling among the trees, and the call of the little owl were sounds that made them more fearful. Then as they drew close together they knelt down, and Hänsel promised that he would keep watch and not sleep. However, near them stood a little figure with a grey-green cloak and green cap. He was the Sandman. Just a few grains from his hands and both children were fast asleep. Then the dream man stole towards them from among the shadows and spread beautiful dreams over them. As the children lay sleeping in the great forest, they were kept safely through the night.

Music — The Dream Music

Part III — The Witch's Home

Then it was day. Gretel woke first. "Hänsel, wake up, it is morning!" Of course Hänsel did not wake up, no, not so easily as that. "Hänsel, the birds are singing!" But Hänsel slept on. After Gretel shook him several times he did sit up and rub his eyes. Then the strangest thing happened. A most delicious odor came to them. They got up and looked about them. Then they saw a wonderful sight — a cunning little house back among the trees! There was a peculiar cage-like affair at one side, and on the other side a great oven. A brown fence, made of what they thought were upright posts, stood on either side of the house. But the children only glanced at these things, for the little house itself held their attention.

They stepped toward it, then hesitated, and finally went nearer. Then Hänsel dared to touch the side of the door, and he found that the house was really made of gingerbread. He broke off a piece for Gretel, and one for himself, and it tasted fine! They were very hungry, and broke off another piece but just then they heard a noise. "What was that?" asked Hänsel. "That was the wind," answered Gretel. As they each took another piece, a queer head appeared through the door. It was the Witch! They started to run away but she pointed her magic wand at them and they stood like statues, Gretel with her arms stretched out and Hänsel with a piece of gingerbread near his mouth. They could not move! They were enchanted!

The Witch approached the children, chuckling and grinning. She felt of their arms and hands and told them how she had longed for them to come to her. She dragged Hänsel towards the strange cage, thrust him in and locked the door. Then she moved towards Gretel; "I shall need you, Gretel, to feed Hänsel while I'm away." So she took her wand and said,

"Hocus pocus elder bush,
Rigid body loosen — hush!"

Gretel then could move about, and the Witch sent her into the house to bring Hänsel baskets of cakes and candy and nuts. She wanted him to grow fat, so he could be baked into a gingerbread. This done, she mounted her broom, and taunting Hänsel she galloped past and round him as he sat locked in the cage. Then rising in the air she disappeared over the trees.

Music — The Witch's Ride

Hänsel watched her disappear, then he called Gretel who came running from the house. She saw the Witch's wand lying on the ground where the Witch had carelessly dropped it. She took the wand, pointed it toward Hansel, and remembering the words the Witch had used when she disenchanted her she said,

"Hocus pocus elder bush,
Rigid body loosen — hush!"

Hänsel was now free to move, but he was still locked in the cage. Just then they caught sight of the Witch returning through the air and Gretel hid in the house. The Witch glided along over the tree-tops, and came to the

ground just in front of Hänsel's cage. She taunted Hänsel again and then called Gretel to open the door of the oven. Gretel said, "I don't know how to open it." The Witch, laughing and mocking, said, "Oh, that's easy. Let me show you how." Then she opened the door of the hot oven. She kept thinking how good Hänsel would taste when baked into a gingerbread. In her eagerness she put her hand into the oven to test the heat, and leaned in a bit too far. This was a great mistake, for Hänsel was watching her and just as she leaned forward he broke open the door of his cage and pushed the Witch into her own oven. Then he closed the door with a bang.

Music — The Waltz

Hänsel turned and saw Gretel running towards him. She was laughing and shouting, for the Witch was in the oven! The children caught hands. Skipping and turning they danced and sang. Then, at the end of their dance, the oven burst open and out fell the Witch, a great piece of gingerbread! At last the children were well rid of her. As they turned away they received the greatest surprise of all! Every part of the fence about the gingerbread house was now a child. The eyes of these children were open and they were breathing, but they could not move. Hänsel went up to them and raised their arms, and they stayed that way. He turned their heads, and they stayed as they had been turned. These children had been enchanted! Then Gretel told Hänsel to take the Witch's wand and use her magic words.

Music — The Finale

So Hänsel took the wand, and sweeping it slowly back and forth he pronounced the magic formula:

"Hocus pocus elder bush,
Rigid body loosen — hush!"

As he was pronouncing this disenchantment charm the children moved, began to smile. Then, laughing, they caught hands, one circle on this side of the house, another circle on the other side, while Hänsel and Gretel danced between the two groups.

While the children were dancing and laughing, the father and mother came into the scene. Rushing forward they embraced Hänsel and Gretel, then all the other children as well. It was a happy ending to a story that seems more like a play than a story.

Vladmir Rebikov (1868)

Russia

March of the Gnomes

The Situation

A painter may see a beautiful landscape and decide to paint it. He sketches the outlines, then paints in objects and background, using canvas and pencils, brushes and paints. He adds and changes until the work pleases him and the picture is complete.

The composer may read a story or poem, and decide to express what he has felt through music. He works with pencil and music paper, writing in melodies and adding harmonies, playing what he has written and changing and adding until his composition is finished. This music is a small musical picture, as vivid and clear as an illustration in a book of fairy tales.

From the Composer's Expression to an Impression on Children

Rebikov, the Russian composer, spent most of his life in his home in Siberia. He chanced at one time to find the Hans Christian Andersen stories which are printed in many languages, and there he read "What the Moon Saw." The moon, looking in through a window, saw a crippled boy upon a cot. Near the window was a little pine tree growing in a pot. Sometime in the summer the children had brought this growing tree along with flowers. He had planted it, and now, on Christmas Eve, it was his Christmas tree. The child slept and dreamed that the little

pine had become a wonderful tree, very large and beautiful. But when he awoke there was only the little tree in the pot with the moonlight shining on it.

Our composer thought that perhaps children would be disappointed because the story ends as it does, so he composed a piece of music with the intention of suggesting another and happier dream of the child, and he called this music, "March of the Gnomes." He has told us why he wrote the music, but he has not told us the story of it. He said he would trust the music itself to appeal to our imaginations and suggest what words could not express.

Play the music without further comment.

The Structure of the Music

Information

The music is in Rondo form. It has one principal part which is given three times, and two contrasting parts or episodes. The plan is A-B-A-C-A.

Suggestions

(a) If the story and music stimulate children to make a pantomime expressing the happier dream, then the teacher is justified in acting as an advisor.

(b) The pupils will need to hear the selection a number of times.

(c) The contrasting rhythmic suggestions of the music make it clear to the children that the different parts represent different episodes in the story.

(d) Three of these parts are alike; two are in contrast. This plan should help form the story into pantomime.

The Creative Phase Through Music

One group of children enjoyed the music so much that they planned to make a play in pantomime. The content they suggested was purely imaginary, and derived from what they understood to be the composer's idea of "the happier dream". The situation was controlled, and their ideas developed and realized through their response to the rhythm of the music and to its form.

The Pantomime that Was Made

A — The gnomes, little bent old men, came into the scene a few at a time, to see the little tree. They were happy, but very quiet. They moved in various ways; some stepped quarter note values, others half note values, while one very decrepit gnome stepped whole note values. This idea gave variety and much interest.

(Note: To bring this first part to such an expression required great care on the part of the teacher. To advise rather than to suggest too much is difficult. The whole accomplishment required planning and judging. One marked worth-while result was control.)

B — In this episode the rhythmic pattern is changed. The gnomes were now all on the floor around the little tree. They could make a beautiful large tree of it! But how to do it? The rhythm suggests a swaying movement, so by beginning with arms extended, hands palms up and near the floor, they "swayed the tree up." It became so large that the gnomes had to step back as far as possible.

A — Then the music returns to its first rhythmic expression. Having created so large a tree, they would naturally want to see all parts of it, so they moved around it.

C — The music in this episode is suggestive of a dance. Gnomes are happy but always quiet. They are too stiff to dance, but being so happy over their accomplishment they could easily turn to each other, slap their knees and look very happy! A real gnome dance!

A — The final statement of the principal part left nothing for our gnomes to do but to quietly steal away. They had made the child happy; they would leave him so.

PART FOUR

SPECIFIC DEVELOPMENT

Rhythm and Melody with a Feeling for the Form-Scheme in Music

Younger Children

I. Soldiers' March — Robert Schumann

Presentation:

(a) Give title and composer
Play the music

(b) Give the composer's purpose, to picture children playing.
Play the music again
Organize the response
Music suggests movement of hands
Music suggests movement of feet

(c) The pulse may be represented by pencil strokes
Children walk as the music plays
Change pencil strokes to quarter notes

Ends attained:

(1) Acquaintance with a bit of good music literature
(2) Concrete, creative activity through the music
(3) Developing a feeling for quarter note values

II. March — Hollaender

Presentation:

(a) Play the music — title not necessary

(b) Organize response
Appeal to the imagination

Music has dramatic quality

(c) Quarter note values as before
Where in the march may all turn together?
Where may all change their movements?
Hands — raise — turn at the cadence
lower — turn at the cadence
Walk — give pupils opportunity to express feeling for the phrase

Ends attained:

(1) The feeling for the phrase through rhythmic bodily movement

(2) Strong play of the imagination

III. March — Nutcracker Suite — Tschaikowsky

Presentation:

(a) Statement: A march; music to which toys may walk

(b) What types of toys can walk? (Soldiers, dolls, bears, elephants)
Do they all move the same?
How are they different? (A quick short step; a slow, longer step; a slower, longer step)
Play the music again
Get individual responses

(c) Introduce symbols as quarter, half, and whole notes
The relative value of these has been expressed by the children in movement

Practice:

Develop the ability to change from the representation of one note value to another. Use hands first, later walk these note values.

IV. March — Alceste — Gluck

Presentation:

(a) Lower Grades. A formal march

1. Step to the music
2. Move hands to the music
   a. Quarter note values
   b. Half note values
3. Phrase — raise hands — turn at cadence
   lower hands — turn at cadence

(b) Older children

A. Play the music — response either hands or walking

1. "One" (movement) to the measure — a whole note value
2. "Two" to the measure — half note values
3. "Four" to the measure — quarter note values

B. Form groups. Play the music

1. Assign a certain type of movement to each group, as
   a. Represent quarter note values
   b. Represent half note values
   c. Represent whole note values

2. This activity may involve any sized group and the director may indicate range of representation by groups at the close of each music sentence

For A List of Record Material see Page 21.

I. The Gnomes — Reinhold

Presentation:

(a) Give the title
Play the music
Appeal to the imagination:
Are gnomes large, young, or old?
Do they walk like soldiers?
How do they walk?

(b) Play the music again
Encourage representation by individuals
Aim is to secure from the pupils judgment, discrimination, and planning

(c) Encourage control of movements through recognition of note values; as, quarter note, half note, whole note
This control through the abstract symbol gives,
(1) Power to pupils
(2) Significance to the music

II. Nocturne — Reinhold

Presentation:

(a) Play without giving title
Give pupils a chance to express their impressions

(b) Play music again

Organize response

Suggest control, as the representation of quarter note values, half note values, and whole note values through movement

(c) Suggest expressing movement three ways, as by control in the use of quarter, half, or whole note values

Which do the children prefer with the music?

III. Scherzo — Op. 27, No. 1 — Schubert

Presentation:

(a) Play the music through

(b) Play again. Does the music move in the same way throughout?

Test: hands move rapidly for the first part
hands move slowly for the middle part
hands move rapidly for the third or first part returned

(c) Play again — Pupils on the floor
Representation by individuals
Representation by the group

Ends attained:

(1) Response to tempo

(2) Expression of feeling for music form through feeling for rhythm

(3) Development of poise

IV. The Clowns — Midsummer Night's Dream Music — Mendelssohn

Presentation:

(a) Give the title
Explain briefly why the music was written
Play the music

(b) Play again
Organize response — children represent with hands quarter, half, and whole note values. values
Organize response — children on floor step, indicating note values

(c) Play again
Appeal to the imagination
Encourage free rhythmic expression — a dance of clowns
Play upon the imagination for freedom of movement
Appeal to the pupils' judgment for creative control

Rhythm and Melody with a Feeling for Harmony and the Form-Scheme

OLDER CHILDREN

For A List of Record Material see Page 21.

A. Two-Measure

I. The Question (French Tune)

1. Form-scheme, A-B-A
   Cadences very distinct
   Note values: quarter and half
2. Play first for form-scheme. Observe cadences.
   Play for measure:
   (a) Clap "one" of each measure
   (b) Step "one" of the measure
   (c) Place bars on the staff
3. Play for note values, a phrase at a time.
   (a) Clap note values
   (b) Step note values
   (c) Represent by horizontal dashes
   (d) Representation in notes or change dashes to notes
4. Transfer to the staff. Play a phrase at a time.
5. Modified eurhythmics. Time value movements with the arms; notes with the feet

II. The Bridge of Avignon (French Tune)

1. Form-scheme, A-B-A
   Note values: quarter, eighth, and half
   Harmony: I and V
2. Play first for form-scheme. Observe cadences.
   Play for observing measure
   (a) Clap "one" of each measure
   (b) Step "one" of each measure
   (c) Place bars on the staff
3. Play for note values, a phrase at a time.
   (a) Clap note values
   (b) Step note values

(c) Represent by horizontal dashes
(d) Change dashes to notes

4. Transfer to the staff. Play a phrase at a time.
5. Modified eurhythmics. Time with arms; notes with feet. This may develop into a dance. Arms and body raised lightly with movement based on note values in the music, or on first pulse of the measure.
6. Harmony — Sing I and V of the scale
   Play the first phrase:
   (a) Can we sing I under each measure?
   (b) Mark the measure under which I sounds satisfying
   (c) Place I and V under the measures with which they sound satisfying

   Proceed phrase by phrase in developing the feeling for simple harmony as I-V-I-V, etc.

III Christmas Joys (German Tune)

1. Form-scheme, one period
   The period is made up of a repeated phrase and one other phrase
   Each is four measures in length.
   Note values, eighths in a measure. Half note to close.
2. Harmony — I, V, and IV. The IV occurs in last phrase
   Auxiliary neighboring chords in the inner voices
3. Proceed as in the two preceding selections.

4. Caution:
   (a) Use only such parts of any suggested procedure as will be within the understanding of your group
   (b) Vary any suggested procedure to suit your own situation

IV Chordal Dictation, Part I. To be used if desired
1. Determine the harmony of each pulse
   Sing soprano by syllable or number
   Sing bass in a similar way
2. Chordal Dictation, Part II. To be used if desired
   Proceed as before

B. Three-Measure

I By Moonlight (Austrian Tune)
1. Form-scheme, two periods
   (a) Sentences — eight measures
   (b) Two equal phrases
2. Note values: quarter and half
   Harmony by measures, A—I-I-V-I then I-I-V-I
   B—V-V-I-I then IV-I-II-V and I
3. Continue procedure as begun in two-measure

II Dream of Rhy (Welsh Tune)
1. Form-scheme — Two sentences, A-B. Two-part song-form
   A consists of two six-measure phrases
   B consists of two four-measure phrases
   There is a coda. Count the measures in B to understand the coda

2. Note values: quarter, eighth and half
3. Harmony is I-V-IV-II. The new harmony VI is introduced in measure four to avoid a perfect cadence. The perfect cadence then occurs in measure six.

III Andante from Orpheus (Gluck)

1. Form-scheme, A-B-A, three-part song-form (Goetschius)
Note values: quarter, eighth and half
Modulation. Dominant key in B. Return to original key, at close of B, or at beginning of A as it recurs
2. Play for form-scheme
Play for measure:
   (a) Clap "one"
   (b) Step "one"
Play for phrase
   (a) Raise hands — turn at cadence
   (b) Lower hands — turn at cadence
3. Play for note values — melody line. Clap note values. Combine activities. Organize groups. Group number one clap measure. Group number two clap note values. Group number three clap pulse. Change activity from one group to another.
4. Modified eurythmics as previously. This may develop into a simple dance. Arms and body poised lightly, with movement based on note values in the music or on the first pulse of the measure.

C. A Broader Use of the Technique Developed, if Desired. Any selection the teacher chooses to use.

I. Harmony

Listen for harmonic quality of each measure
Sing the root or fundamental tone under each measure
Mark the chord under the measure
Develop the triad
Sing the triad under the measure as it is played

II. Melodic Dictation

Play by phrase
Pupils respond by singing with a neutral syllable
Pupils sing with syllable names or number names
Pupils sing slowly on pitch names in any desired key
Pupils represent on the staff

For A List of Record Material see Page 21.

A. Four-Measure

I. A Holiday (German Tune)

1. Form-scheme, one repeated sentence
Three phrases to a period or sentence
Note values: quarter, eighth and whole
Harmony — I-V-IV-II
Contrapuntal bass part

2. The new feature is primary accent with secondary accent

(a) Compare with The Question and By Moonlight

(b) Mark the equal stress on the first beat of each measure of these tunes

(c) Contrast with the stresses on "one" and "three" of the measure in A Holiday

3. Very good selection for appreciation of modified eurythmics

4. Very good for all combinations of rhythmic expressions developed previously

II. Music in the Air (Old Tune)

1. Form-scheme, A-B, two-part song-form (Goetschius)

Note values: quarter, eighth and half

2. Very good for all combinations of rhythmic expressions developed previously

3. Harmony

(a) Diatonic chord in the first phrase

(b) The same phrase reharmonized with chromatic chords in its repetition

(c) Harmonization of melodic motive. Consists mostly of repeated tones — stepwise in alto or bass

III. Gavotte from Iphigenia (Gluck)

1. Form-scheme, A-A-BA, incipient three-part song-form (Goetschius)

The A part or sentence in its formation gives a clear representation of "antecedent" or question, and "consequent" or answer phrase

The incipient three-part song-form has (a) the A complete (b) the B as a phrase. To balance

the two phrases of A, the first part of A itself follows the one phrase B, as A-BA
We may say the B part is short

2. Note values: quarter, eighth and whole
3. Primary and secondary accent
4. Modulation. The close of the sentence A modulates to the dominant key.

What is the effect of this modulation?
Compare this effect with the final cadence.

5. Modified eurhythmics. Time with arms. Notes with the feet. This may develop into a simple dance. The arms and body raised lightly with movements based on note values in the music or on first pulse of the measure

B. Six-Measure

I. Lorelei (Silcher)

1. Form-scheme, A-BA, incipient three-part song-form. A-BA (Goetschius)
2. Primary and secondary accent distinctly differentiated
3. Characteristics of the tune:
   (a) Sentences balanced
   (b) Variety and relatedness
   (c) Climax satisfies anticipation
   (d) Antecedent and consequent in the phrases clearly discernible
   (e) Modulation is effective

II. Rondo (Rameau)

1. Form-scheme, A-B-A-C-A and a coda

Principal theme or subject of eight measures
Episodes B and C are larger than the principal part A
Compare A with B for likenesses and differences
Compare B with C in a similar way
Compare A with C in a similar way

2. Harmony. Discuss harmonic quality of each cadence. Then discuss "weight" or conclusiveness of cadence in relation to the formal structure
   - (a) In order of occurence: Principal theme A, eight bars
     - (1) Semi-cadence on V
     - (2) Perfect cadence on I
   - (b) Episode B
     - (1) Semi-cadence on V
     - (2) Semi-cadence on V of the dominant key
     - (3) Light cadence on V of the dominant key
     - (4) Perfect cadence on I of the dominant key
   - (c) Principal A theme repeats
   - (d) Episode C
     - (1) Semi-cadence on V of the relative minor key
     - (2) Perfect cadence on I of the dominant key
     - (3) Perfect cadence on I of the dominant key
   - (e) Principal A theme repeats
   - (f) The coda, as the finish

Rhythm and Melody, with a Feeling for Harmony General Application of the Technique Developed — Any Selection

Use only such parts as are within the pupils' scope of acquirement.

A. Rhythm and form

1. Recognizing the measure as a group
2. Representing primary accent
   (a) Movement of the hands
   (b) Stepping the measure
   (c) Pencil strokes
3. Another phase of representing accent
   (a) Pencil strokes, the parts of a measure as heavy, light
4. Developing a feeling for note values, as quarter and half
   (a) Clapping the notes
   (b) Stepping the notes
   (c) One group may indicate the measure while another indicates the notes
5. Modified Dalcroze
   (a) Time with the hands
   (b) Notes with the feet
6. Representation of phrases
7. Representation of note values by dashes
8. Representation of measure bars. Vertical lines on primary accents
9. Changing the dashes to quarter notes and half notes

B. Harmony

1. Listening for the harmonic quality of each measure, as either restful or active. This should be verified by singing the tonic and dominant (seventh) chords

2. Procedure

(a) Divide the group into sections. Section one sing the tonic chord (in three parts), not as arpeggio

(b) Section two sing the dominant (seventh) chord in four parts. The sections may now sing their respective chords as the record is played, noting which measures have tonic harmony and which have dominant harmony

(c) Add harmonies as I-I-V-I-V-I-V-I

C. Melodic Dictation

1. Pupils memorize phrases with a neutral syllable
2. Pupils apply either svllable names or number names
3. Pupils sing slowly on pitch names in any desired key
4. Pupils represent on the staff while singing

D. Suggested Melodies for Further Application

1. Swanee River—Old Folks at Home—(Foster)
2. My Old Kentucky Home—(Foster)
3. Au Clair de la Lune—(French Tune)
4. Winter, Good-Bye—(German Tune)

PART FIVE

RHYTHM AND FORM — THE PLAY BAND

The Play Band as a Group Activity

The play band or rhythmic band is the beginning of an educative type of musical group activity that finds its culmination in the orchestra of the upper grades or of the college. The principles developed here in the relationship of one child to another find their prototype in any social group, where a number of persons must coöperate for the success of the whole, and for the satisfaction of the individual member.

1. The Music Material for the Play Band

The music for the play band or rhythm band should have certain characteristics to make it a desirable background for this particular activity.

The music should be distinctly rhythmic. It should be melodious, with simple harmony. It should be of a character to stimulate the desire for several different interpretations. There should be a number of short selections, rather than one or two long ones. These shorter selections should be varied in style.

2. The Instruments

In lower primary grades the instruments for the play band should be those for only one type of expression; that is, for rhythmic movement to the music.

(a) There should be several groups of bells; each group in a different tone quality.

(b) There should be a group of hand-sticks (rhythm sticks).

(c) There should be three or four pairs of cymbals.

(d) There may be several triangles.

(e) The drum may be dispensed with in favor of the tambourine, or both may be used.

3. The Organization

The band, as an activity, may be introduced in the kindergarten, and more difficult features may be added as the pupils develop. Control in the group will be augmented through a development such as has been suggested in the procedure for "general rhythmic development". One of the worth-while results to be attained by both is social control.

Spontaneity in response is desired, but to allow children to beat out reiterated rhythm, without any definite plan as to concerted action, or as to cadence and phrase, will not develop them musically, nor will it develop social control.

The leader or director, if a child from the group, should be led to appreciate that his business is to respect the rights of each member in the group if he himself would be respected. He must be led to feel that he can get coöperation only by manifesting a right attitude toward the group as a whole. Each child in the group who so desires should be given the responsibility of leadership at least once and as often as possible.

The activity at all times should be a natural child-like expression. It should never take on any characteristics of the artificial. To use the play band or the rhythmic band as a means for "showing off" is to defeat its purpose.

4. Procedure

(a) Have the children in a group formation or in a semi-circle.

(b) Place the instruments in their hands. Have different smaller groupings of the whole; as six children with small bells; four with hand-sticks; two with cymbals; three with tambourines. One advantage of such grouping is the ease of securing differences in tonal coloring. These different groups are like the different groups or choirs in the orchestra.

(c) The children should be taught how to hold their instruments when playing, and also when at rest. A good member of an orchestra knows how to care for his instrument, and he also knows how not to disturb others.

5. Ready to Play

(a) Listen to the music; once through or oftener.

(b) If a child is to act as leader or conductor, have him in position before the group. While the music is playing he is listening and planning, thinking of the effects he hopes to achieve. He will create an expression, with the music as a background, and the group before him as a means. What he will produce will be a new creation.

(c) After the music has been played for quiet listening, and the attention of every member of the group is focused upon the leader, it is time for him to conduct his group through the selection or a part of it.

6. Organize After Playing

The teacher now enters into the activity by directing a discussion of the procedure thus far. She will lead the children to suggest a more unified and satisfactory expression, by such questions as, "In what part of the music would you suggest a change for the better?" Other similar questions will lead to a reconstruction or to a more satisfying interpretation.

The child who acts as leader should be allowed to advance his ideas. If he wishes to do so he should be given one chance or even several chances to show what he can do.

7. Particular Selections of Music

(a) In using the selection called Shadows by Schytte, begin by playing the music through.

(b) Use but sixteen measures of the piano score.

(c) The music is in 4-4 measure with well-marked cadences and a simple and attractive melody. It is a selection that motivates a unified expression.

(d) After the leader has conducted his group through the sixteen measures, and perhaps repeated, direct the children's attention towards certain characteristics in the music which suggest interesting treatment such as:

First phrase — to the small bells.

Second phrase — to the hand sticks.

Third phrase — to larger bells and tambourines. Close this phrase with the cymbals on the last note.

Fourth phrase — any two groups on the first section of the phrase, have these continue through; bring in two more groups on the second phrase, have these continue through; then bring in the tambourines and cymbals on the last note or pulse of the music.

(e) A realization of the possible varieties of expression will challenge the creative ability of a leader. It is a test of the ability of the leader and of the group to recognize the effect of the cadence. This will lead to an appreciation of the phrase as a unit of thought, and as a group of rhythmic figures.

(f) Other selections involving similar possibilities are Rataplan from Donizetti's Daughter of the Regiment, one period or sentence; Gypsy Rondo by Haydn, a group of six periods or sentences; Gavotte, La Mignonne, Op. 79, by De Koven, or With Castanets, by Reinecke.

(g) A selection of music like the first part of Serenata, Op. 15 No. 1, by Moszkowski will test the discriminating judgment of pupils as to the best instruments to accompany music that is so quiet and melodious. It is not expected that they will suggest the use of all of the instruments together, but rather such single groups of instruments as the triangles or the bells.

(h) A waltz in slow tempo tests the ability of pupils to respond to the heavy and light pulses in the measure:

To illustrate:

First. Accent the first, the heavy pulse in the measure.

Second. (or after the feeling for the accented pulse has been established). Have one child take the first or accented pulse, another child the two lighter pulses.

Third. Have two groups, and try the activity as has been suggested with two children.

(i) In the selection, With Castanets, by Reinecke, there is an opportunity for pupils to gain an appreciation of the introduction, the phrase suitable for the entire group, and the phrase suitable for the lighter-toned instruments or solo parts.

Possible Attainments

The Play Band as a Musical Experience

1. The Music

There are a number of possible contributions that may be made to the pupils' musical experience through the activity of the play band. Among these are:

(a) Taking part in an accurate sequence of motion.

(b) Emphasis on the accented part of a rhythmic group of tones.

(c) A regard for tonal quality similar to that desired in a singing period, or in the fine shading or nuance of the adult orchestra.

2. The Group

There are a number of possible contributions that may be made to social control through the activity:

(a) All children have their minds centered on one thing; their attention is unified.

(b) Each child is given and accepts certain responsibilities to the group.

(c) Each child feels himself to be a necessary part of the group, but not a necessary whole. This is an excellent situation from which both the timid and the over-confident child may gain much.

(d) Leadership has a chance to show what may be accomplished in leading; the leader has a chance to be respected. As he desires respect, he must, in all his leading, be "living up to his best".

(e) At some time or other in the activity of the group, each child will find it right and desirable to defer to another. He will find it necessary to do so for his own happiness and the happiness of the entire group.

(f) Each member of the group will think not of another individual but of the coöperative whole.

3. Discipline

(a) It offers opportunity for freedom, and control comes through freedom. The child, with the group, desires very much to express himself through the music. This desire leads into spontaneous action; through this action comes the privilege to help him develop control.

(b) The group agrees upon a leader, and they are then expected to follow his suggestion. The child who does not coöperate with the group and its leader cannot be a part of it. The suggestions of the leader are expected

to be for the good of the group, so he is under great responsibility.

(c) It is of vital importance to society and government that children be given full opportunity to work in the group and to join in activities that will develop a spirit of unity. Children whose belonging tendencies have not had natural exercise will always lack the power to express them. These same principles apply to such group activities as have ben discussed in the creative phases through music, such as playmaking, pantomime, etc.

4. The Creative Phase

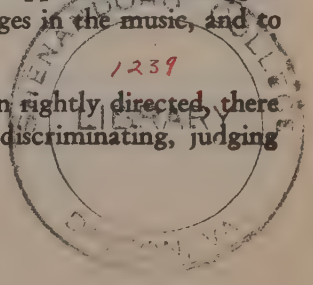
The entire activity of the play band, when it is allowed to be an "intrinsic act," is like a creative art.

(a) The instruments in the children's hands stimulate them to action. The music is a means through which the action may come to some worth-while end.

(b) Any child acting as leader has an opportunity to suggest various combinations of instruments and the combination best suited to express the music.

(c) Each child may have an opportunity to suggest combinations of instruments for the group and have them tried.

(d) Each child may have an opportunity to suggest ways of interpreting certain passages in the music, and to see them tried out.



In this whole procedure, when rightly directed, there is involved purposing, planning, discriminating, judging and doing.

PART SIX

THROUGH A RESPONSE TO RHYTHM TO AN APPRECIATION OF THE SIGNIFICANCE OF FORM IN MUSIC

The Creative Activity. The Appeal to the Emotions Development Given in Detail

Younger Children

The Soldiers' March (*Robert Schumann*)

Possibilities

The compositions for children by Robert Schumann reveal four outstanding characteristics. (1) They show the richness and vividness of the composer's imagination. (2) They suggest his sincerity and earnestness. (3) They portray a musical picture in the shortest possible time. (4) They are essentially musical. Music having these characteristics will enlist the interest of young children.

Music like the Schumann selections is material that enlists the interest of children, enriches their musical experience and raises them to a higher level of appreciation.

There are several ways by which children gain an ever increasing enjoyment of the compositions of Robert Schumann through participation. A procedure for quiet listening has been suggested. The music affords opportunity for development of rhythm, and the feeling for form-scheme through rhythm. We may then have a development of judgment and control through an activity motivated by the very richest sort of musical material.

Acquiring Control and Power through responding to Rhythm

1. The music of the Soldiers' March is in 2-4 measure. The teacher may suggest a bodily movement through which to express its rhythm, but she can never impart the feeling for rhythm, which comes from the child. To release the child, to help him coördinate his movements to the rhythm of the music and develop whatever capacity for rhythm he has, is the business of the teacher. Such procedure requires skill, patience and an understanding of the child's needs. If children become "conscious of rhythm", that is, if they respond to the little march rhythmically with their hands or by "walking to the music," they are expressing something the composer has impressed upon them. He must have had such an activity in mind, else why the title and why the vividness of his picture?

(a) As the music is in 2-4 measure, response to it rhythmically, with movements of the hands as has already been suggested, or by walking to the music, gives the feeling for the time value of a quarter note.

(b) The acquirement of such control is the acquirement of power.

(c) Later this concrete expression of an appreciation for the time value of a quarter note, or of any other note value, may be led naturally into an appreciation of the symbol representing the time value of this movement. This process, then, leads from the concrete to the abstract.

(d) "There must be continuous reconstruction of the experience of the pupil, involving larger and larger control of the symbols that give power to thought." Why not to musical thought? Why not in a power to enlarge and enrich the experience through music as an expression?

The March by Hollaender

Situation

Many different music compositions are designated as Marches. The characteristics which distinguish one of these selections from another are mood and color. The little March by Hollaender affords great pleasure to children through its mood, which has a dramatic suggestion. This march has the same fundamental rhythm as the music of a folk dance. There is a side to side forward step, or sway and swing, suggested by its rhythm.

As a Means of Developing a Feeling for Time Values Represented by Notes

1. (a) The natural tendency of young children is to move forward to the music with quiet, swinging step. (b) Those of the group who do not feel this rhythmic swing may be directed to a closer listening by moving the hands to follow the music's suggestion. The teacher may set the pattern.

2. Suggested hand movement. The purpose is to lead into a feeling for the time value represented by a quarter note through bodily movement as a concrete expression. Hands — down with right, up with left, then up with right, down with left, etc.

As a Means of Developing a Feeling for Phrase

1. The tempo of the music is slow and is sustained. The phrases are distinct, and the cadences are well matched.

2. Suggested hand movement. The purpose: To experience, through bodily movement, the feeling for the cadence as a pause in the melody. This concrete expression leads to the feeling for the musical phrase as a unit of musical thought or as a unit of rhythmic movement.

(a) Hands — children stand, hands level, palms upward. Music plays.

Hands move upward. Where shall the hands turn?

Hands move downward, palms downward. Teacher may illustrate this.

The cadence is the place where all may turn the hands.

(b) Walking to express feeling for time value of different notes. Children move around the room, the music playing.

Directions:

(a) Step forward — quarter note values; turn at the cadence.

(b) Step forward — half note values, turn at the cadence.

(c) The same for whole note value

Combining — Organizing — Uniting

(a) Expressing the feeling for the musical phrase.

(b) Expressing the feeling for time values represented by symbols — notes.

1. Statement

Under a heading "Specific Rhythmic Development," procedure has been outlined through which to develop the feeling for the time values represented by the quarter note, the half note and the whole note. It has been found that the feeling for the time value represented by the eighth note will develop incidentally.

Selections through which the ideas may develop:

(a) March, Nutcracker Suite, (Tschaikowsky)

(b) March from Alceste, (Gluck)

(c) Nocturne, (Reinhold)

(d) The Clowns, Dance 1, (Mendelssohn)

2. Procedure

Hand movements to express feeling for time value represented by different notes.

(a) Children stand or sit, hands level, palms up.

(b) Hands move upward, with the music, the time of movement, quarter note value, as up, up, up, etc.

(c) Where shall the hands turn? The cadence is the turning point.

(d) Hands move downward — time of movement, quarter note value, as down, down, down, etc.

CAUTION: Adapt such activity to the pupils' ability to express. Younger children may at the beginning give expression to movement representing but one note value. The teacher should assist with preparation and advise as to movements. Sometimes the teacher should illustrate. The symbols (notes) representing different time values should be on the blackboard. The teacher should encourage different children to lead the group, that is, to direct the movement. This will stimulate a certain degree of rivalry. It will also stimulate discrimination and judgment. It is one more means for developing social control.

Development

The same movement expressive of time value for the quarter note may continue or there may be a change from representing the time value of a quarter note to representing the value of a half note. Then continue and include the representation of the whole note.

(a) Hands move upward — time of movement, half note values.

(b) Hands move downward — time of movement, half note values.

(c) The cadence is the turning point.

(d) Hands move upward — time of movement, whole note values.

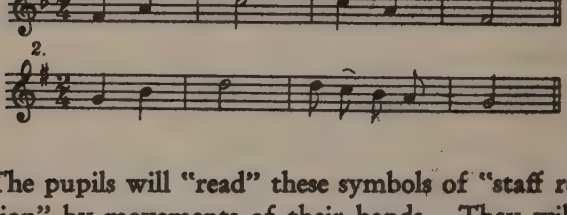
(e) Hands move downward — time of movement, whole note values.

Continued Development

After the different movements of the hands to time values represented by the symbols — the notes — as quarter, half, whole, each taken separately, a procedure involving greater difficulty would be the doing of one phrase to movements representing the half note value; the next a whole note value, then repeating. There is no end to the variety of activities that may suggest themselves along this line. It is very gratifying to see a child stand and suggest different activities for the response of the group.

Beginning to Read Music

Having acquired power to represent the time value of notes, as they are suggested by the symbols, the pupils are ready to respond to the stimulus the symbol itself gives.



The pupils will "read" these symbols of "staff representation" by movements of their hands. They will express the time value suggested by the different notes. They may also speak the note value.

1. Spoken; quarter, quarter, half. Insist on these words being spoken in the time value of each note.

2. Other activities; tapping, stepping, singing "loo," or using words as "Good Morning," "I see you," etc.

A further development of the power acquired will come through the activities suggested in the procedure under "Specific Rhythmic Development".

It has been taken for granted that parallel to the development of the pupils in representing their feeling for time values as suggested by notes as symbols, there has also been a procedure that has led to their ability to use the singing voice, or to express themselves in song, and to represent different intervals of tone, also suggested by the symbols on the staff.

A Process of Reconstruction

Stimulate the children to a more creative type of listening by the use of questions concerning the music. Is this a march for soldiers? Is its movement brisk enough for that? Does the music tell us to walk erect?

Appeal to the children's ability to discriminate and judge by asking one child to walk erect as a soldier while a bit of the music is being played. Then ask another to bend over and with a low swing of the body move forward as a part of the music is being played. Now which is more satisfactory to the group?

The teacher may expect that the decision of most of the group will be in favor of the second child. Their tendency toward the dramatic usually manifests itself through their decision.

Statement and Suggestion

The music is impersonal and not decidedly one thing or another. True, it is a march, but the composer has not designated it as a soldiers' march.

Draw from the children their opinion of the movement of gnomes, dwarfs or any fanciful being of their imagination. The music suggests the rather mysterious. The teacher need only remember that the movement of a gnome, a witch or even a pumpkin as the child pictures it in his imagination is a concrete thing to him.

Leading the Activity into a Fuller Organization or Expression. The Creative Activity through Music

1. The possibility of making a story as simple as a pumpkin or a dance of gnomes will motivate a full enlistment on the part of the children. After they have moved along to the music, the teacher may suggest that they might add an interesting feature by slowly turning, all at the same time, then again moving forward. How it is possible to find a place in the music where all will know when to turn at the same time?

2. After listening they will decide upon the cadence as the place where everyone in the class may know when to turn. This is satisfying indeed!

3. Then why not suggest the addition of another feature? Suggest that some of the group step half note values. This certainly would add significance. The ones doing this activity discover that they are different, older or fatter, perhaps, than those who are walking quarter note values.

4. Continue adding new features. Suggest walking whole note values. The characterization becomes much more interesting.

5. Then a light dancing step — just incidentally — brings in the need for the eighth note value. There has been no effort to use it, and it comes quite naturally.

SUMMARY

1. The representation of the feeling for different note values, through bodily movement, raises the appreciation of music to a higher level. It adds power, and will lead directly into the use of the abstract symbol, through which the pupil may develop skill.

2. The music adds a new medium through which to recreate past experiences and create new ones. It is a means for reconstruction.

3. The procedure involves purposing, planning, executing, discriminating, and judging — a real learning process.

4. The procedure places the responsibility for the most part directly upon the child. The success of the venture, and the happiness of each member of the group, largely depends upon his adaptability—whether or not he will coöperate.

5. "Happiness is an emotional accompaniment of a progressive course in action."

Other Phases of Creative Activity Through Music

YOUNGER CHILDREN

March of the Dwarfs — Edvard Grieg

INFORMATION

The selection, March of the Dwarfs, is one of a type. Others we may classify with it are, Nocturne and The Gnomes by Reinhold; The Clown Dances by Mendelssohn; In the Hall of the Mountain King by Grieg; The Witch and The Clown by MacDowell; The Tame Bear by Elgar; the March, (Nutcracker Suite,) Tschaikowsky. All these selections stimulate a desire to create through music.

(a) The attention is first attracted by the title.

(b) The attention develops into interest through the feeling for the rhythmic suggestion.

(c) The suggestions of the title and the emotion aroused by being allowed to respond to the rhythm of the music through bodily movement stir imagination and then a desire to create or to reconstruct.

PROCEDURE

1. Place the title upon the board with the name of the composer, or speak them distinctly. When the attention of all is focused, play the music.

2. Talk about the supposed purpose of the composer. Why should he give the music this title? What does the music suggest as to the movement of the dwarfs? How many parts of the music are there? Then play the music again.

3. Organize the response.

There are three parts of the music, as A-B-A.

Each part may become an episode of the pantomime, a story told in pose or movement to the rhythmic suggestion of the music.

4. Increase interest in the expression, through response to the feeling for the significance of form-scheme.

Interest will be increased in the expression through responses controlled by movements, as stepping, representing the time value of the quarter note; of the half note; of the whole note. To let different children step different note values adds variety and fuller characterization, and so affords greater satisfaction.

STATEMENT

The teacher should play the part of an advisor in such activity. The selections named under the discussion about March of the Dwarfs, by Grieg, will afford opportunity for a similar activity involving other phases of the pupils' experience.

Scherzo, Opus 27, No. 1. Allegretto and Trio — Schubert

INFORMATION AND SUGGESTED PROCEDURE

This selection, Scherzo, Opus 27, No. 1, by Schubert, is one of a type. Others of similar type are the Dance of the Fairies, by Mendelssohn; the Elfin Dance by Spindler, and The Clown by MacDowell. These selections are beautiful music for quiet listening, and they stimulate a desire to create.

1. The attention is first attracted by the title.

2. This attention develops into interest through the feeling for rhythm.

3. The suggestiveness of the title and the emotion aroused by being allowed to respond to the rhythm of the music through bodily movement stirs the imagination.

4. Through the activity thus motivated, and with the beautiful music material, the teacher, through careful direction, will be able to work upon the finer sensibilities and see worth-while ends attained. The appeal of beauty will find a response. The effect of this response will be made manifest in the thing created and in the attitude of the children.

The Music of Two Marches

The two music selections, March of the Fairies, by Mendelssohn, and the March from Alceste by Gluck, are of different significance, but they have some attributes in common.

INFORMATION AND SUGGESTED PROCEDURE

The March from Alceste by Gluck is a processional. It is used in the drama, in the scene where all the characters assemble for a dignified ceremonial. There are high officials, courtiers and attendants. It is not reasonable to think that these would come into the scene all moving uniformly with the same step — the time value of a quarter note.

The Fairies' March by Mendelssohn is also a processional. It is used in the scene where fairies assemble in the play Midsummer Night's Dream. There was a King, so there must have been courtiers and attendants. Here, again, one need not expect uniformity of movement, for it would develop into monotony. It would fail to give picturesqueness to the scene, and would not suit the differences represented by the characters.

Questions:

1. Since we know why these marches were created, do you think all the characters in the scene would walk in the same manner? Give a reason for your answer.

2. How might we expect a king or a high official to walk? Would he step the time value of a half, quarter or eighth note?

3. How do you think the courtiers would walk? The attendants?

STATEMENT

It is not the intention to force a rhythmic development through the two marches. However, they do offer a splendid means for developing the independence and control which are needed in singing, orchestral work, or group activity of any sort. Without these there can be no unity of expression.

"Education aims to adjust the individual to the group, that the welfare of the whole may be advanced."

Rhythm and Form Leading to Creative Activity Development given in Detail

OLDER CHILDREN

Andante from Orpheus — Dance of the Blessed Spirits

The Composer

The composer of the music, Christoph Gluck, (1714-1787) was a native of Weidenwang, Bavaria. His father was a forester and a devoted churchman. He realized that his son had unusual ability, and was willing to make sacrifices that he might attend a Jesuit school. The boy manifested a keen interest in music, and when the opportunity came to him to learn to play upon an instrument, he chose the violoncello. He soon showed great talent, and attracted a Viennese patron of music, who sent him to Italy where he studied composition. In time he became prominent as a composer of classical opera.

The opera Orpheus and Eurydice, produced in 1762, is his best-known work, because of its story and its beautiful melodies. This story has for its hero Orpheus, who, braving the terrors of Hades, attempted to bring back to

earth his beloved Eurydice. The Andante represents part of the region of Hades called the Elysian Fields which is inhabited by the more highly blessed spirits. In the performance of the opera the characters representing these spirits move about to the rhythm of the music.

PRESENTATION OF THE MUSIC

The story is generally known by school children in fifth grades and above, and it may be used as one means to interest them in the significance of the music as a whole. This would be at the first playing.

SECOND PLAYING — DETERMINING THE FORM-SCHEME

The form-scheme of the Andante melody is similar to that of many folk songs. Stimulate the interest in determining its form by placing a problem, such as:

The form-scheme of The Ash Grove is A-A-B-A—p. 130.

The form-scheme of Londonderry Air is A-B—p. 132.

To which of these does the music by Gluck conform? Play the music.

COMING INTO AN APPRECIATION OF THE PHRASE AND SECTION

After the pupils have determined that the sentence arrangement is similar to that of the tune The Ash Grove, the next step would be to direct them in finding the structure of the sentences as to phrase and section. Suggest that the class show by movements of the arms and hands that they feel the length of each section. This activity may be called phrasing.

The sections are very clearly stated. The arm movement used in phrasing should be, first section to the left, second to the right, third to the left, and fourth to the

right. As there are four sections to the sentence, the full close or full cadence after the fourth should naturally be indicated by a downward turn of the hands and arms.

THE PHRASE AND THE SECTION

In preparation for playing the first sentence.

Questions:

1. How many sections in the complete sentence?
2. Between which sections is the longest cadence?
3. How many phrases in the sentence?
4. Can you represent the phrase scheme of the complete sentence with a simple design?

Such procedure should bring an appreciation of the sentence as being composed of four sections and the longest cadence being between sections two and three. A preceding lesson explained that the music phrase is made up of two sections. The design used to represent the sentence structure may be similar to that one.

EXPRESSING THE RHYTHM AND TIME

(a) If the pupils do not sense the number of pulses to the measure, the teacher may suggest that they count or clap *one* two or *one*-two-three or *one*-two-three-four while the music is playing, each time accenting "*one*". They will find that *one*-two-three is most satisfying.

(b) Further rhythmic activity.

Suggest that one pupil act as leader and direct the group in various ways.

1. The leader may suggest that the group clap, one, two, three, making *one* a heavy count.

2. The leader may himself take *one* and indicate that the group take two and three.

3. The leader may indicate that all tap *one* with the foot and clap two and three.

4. The leader may suggest that a member of the group step *one* while the other members either count or clap out the three pulses. In this activity the group clap the time while the one who is on the floor steps the measure.

5. The leader may now ask the group to indicate the number of pulses in a measure by movements of the arms, as down, one, out, two, up, three. While they are doing this the leader may step the measures.

(c) Expressing a feeling for note values.

1. The leader may now suggest that the group clap out the notes in the melody as quarter, then eighths, etc.

2. One half the group may clap the pulse or time as *one,* two, three, and the other half may clap the note values, while he himself steps the measures.

3. After this second procedure the leader may suggest that since the pupils are able to express the note values by clapping, and the pulse or time by movements of the arms, perhaps some one in the group may be able to step the note values and keep the pulse or time with arm movements, at the same time.

Representation of the Melody on the Staff

To place the melody upon the staff would involve the use of the procedure indicated on page 97, as "playing for note values," and then transferring the phrase or melody to the staff.

The Creative Activity; Dance Expression

When pupils have become conscious of rhythm, pulse, and a feeling for measure and phrase, or cadence, the development of the dance expression depends largely upon the play of the imagination, and the background of association.

The movement of the arms will be suggested by the rhythm of the music, but without the play of the imagination the action will have little significance.

The movement over the floor timed to note values in the melody or to the accent on the first pulse of the measure, has significance, but unless there is a play of imagination to give vividness to the movement, it will amount to very little.

The real significance given to dance movement cannot be imparted to pupils through coaching. It depends upon consciousness to rhythm, feeling for music form, and the play of the imagination.

This music has the qualities that inspire beautiful creative dance expressions. There is no reason why any pupil who has a desire to create through it as a medium should not be encouraged. The Gavotte from Iphigenia by Gluck offers the same opportunity for development into a dance expression, and through a procedure similar to the one outlined. Both selections are in a part of the scheme called Specific Rhythmic Development.

The procedure leading to a creative dance expression should be always a simple, natural development.

PART SEVEN

DEVELOPING AN APPRECIATION FOR THE FORM-SCHEME IN MUSIC

The Appeal to the Intellect and the Emotions

FORM STUDY

First Development

From the simple folk music of Central Europe we may choose certain selections that have a definite form-scheme, and use these to lead children into an appreciation of form and design. In this way we may impress them with the consistency of musical structure as compared with other types of art structure.

I. The Ash Grove (Welsh Tune)

INFORMATION — The Song and The Song-Tune.

We cannot trace the beginning of folk tunes. The well-known tune, The Ash Grove, is supposed to have originated somewhere in Wales. In its form-scheme it is like many other simple tunes, and in its general expression it resembles some Irish tunes and also some English tunes. It is made up of two different parts, periods or sentences. Each part begins on the last pulse of the measure, and is made up of eight 3-4 measures, in two four-measure phrases. The form-scheme is A-A-B-A. The first or A sentence is repeated. The second or B sentence is in contrast; it is given once and is followed by a complete restatement of the first sentence. Because of the

complete return of the first sentence some of our best authorities on music composition call this arrangement three-part song-form.

The Sentence

The children learn to understand a paragraph of prose or a stanza of poetry through the sentence as a unit. The same is true of a short selection of music which may be compared to a paragraph or stanza.

Approaching the Presentation

This information will outline for the teacher one type of form. The short selection illustrates an arrangement of music periods or sentences that may be found in many short songs.

Children in the fourth grade and above know that a spoken sentence ends on a full cadence, a full lowering of the voice, a full pause. Before playing The Ash Grove, remind them of this by speaking a sentence and repeating it. Do this until they have the feeling for a full cadence as distinct from a short pause, or short cadence. In reading the sentence give attention to the short pauses, but stress the feeling that is given by the full close.

1. Example:

The warm, fragrant breeze wafts its
message of spring,
As in soft, mellow notes the orioles sing.

2. At the blackboard. As the teacher speaks, draw the broken lines.

The warm, fragrant breeze, wafts its message of spring,

As in soft, mellow notes the orioles sing.

READY TO PLAY THE MUSIC

Questions:

1. As the music is played, do you hear pauses, or cadences, like those you heard when the sentence was spoken? Play.

2. How many *different* sentences did you hear? Play again.

3. What was the order of their arrangement? Play again.

NOTE — This procedure should result first, in active listening, second, in the appreciation of the perfect proportion of this song-melody following the form-scheme A-A-B-A.

INFORMATION

For further illustration of this same form-scheme, as A-B-A in which the A sentence is not repeated before playing the B, use:

1. Bridge of Avignon (French Tune) A-B-A.
2. Andante from Orpheus (Gluck) A-B-A.

2. Another folk-tune, Londonderry Air (Irish Tune)

INFORMATION

According to such an authority as Dr. Hubert Perry, this melody is one of the most complete and most perfect Irish tunes now in existence. The age of the tune is not known, but it has been sung through many generations, and because of its charms, many different writers have composed words to be sung to it.

In its form-scheme it is like many other simple tunes. It is made up of two parts, periods or sentences, A and B. These sentences are made up of two equally balanced four-measure phrases. Each phrase is made up of two smaller parts or sections. The tune is in 4-4 time, and each sentence begins on an unaccented part of the measure.

THE SENTENCE — A PRESENTATION

As in the case of the preceding study, the information may help the teacher to understand the structure of the music. As a preparation for an appreciation of the form of the music as to sentence arrangement, the teacher should again speak the following sentence, reminding the pupils that the structure of the music sentence is like that of the spoken sentence.

The warm, fragrant breeze wafts its message of spring,
As in soft, mellow notes the orioles sing.

READY TO PLAY THE MUSIC

1. How many different sentences are there in this selection?

PLAY THE MUSIC

2. What is the arrangement of these sentences?

Note: 1. This procedure should focus the attention of the group and result in their apprecation of another type of form-scheme. Because of the order in which these sentences occur, as A-B, the scheme is called two-part song-form.

2. The technical term "song-form" should be reserved for advanced students. The simple term "form-scheme" A-B and form-scheme A-B-A or A-A-B-A is sufficient for pupils in the grades.

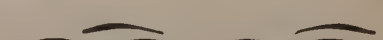
3. It is well to have children use the terms "period" and "sentence" interchangeably in speaking of a sentence in music, for the term "period" is often met with.

The Phrase and Section

1. After the sentence, the next smaller division in music structure that should be brought into the children's experience is the phrase. The phrase in music expresses an idea similar to the phrase in language.

Example. The warm, fragrant breeze wafts its message of spring.

This idea is not necessarily finished and usually has another phrase following it. The two together may complete the thought and form the period or sentence. In the spoken sentence the complete phrase is divided into parts for the sake of making the meaning clearer. We find in music a similar division which for the sake of convenience we call sections. To divide a sentence into its sections may be termed "phrasing", but the music phrase is generally made up of two sections.

A design — A 

2. The Presentation Leading to an Appreciation of the Phrase.

The teacher should again direct the children's attention to the spoken sentence, reading it in a way that well accentuates its parts as sections.

The warm,fragrant breeze wafts its message of spring,
As in soft mellow notes the orioles sing.

Suggest that the children indicate their feeling for each section as "The warm,fragrant breeze," by a movement of the hands and arms, the first section to the left; second section, to the right, etc. The full cadence will naturally bring a downward movement of the hands and arms.

READY TO PLAY THE FIRST SENTENCE OR PERIOD

Questions on the folk tune, Londonderry Air:

1. How many sections do you find in the first sentence or period of the music? Play the music.

2. Indicate that you feel this by movement of your hands and arms. Play the music.

3. You have found that there are four sections in the sentence. Next time listen to find out which cadence has the longest time value. Is it between sections one and two, two and three, or three and four?

Note: 1. Such procedure will motivate very close and discriminate listening, and will enlist the interest of the group.

2. After several repetitions, with patient careful direction, the group will have the feeling for the long cadence between sections two and three, and, naturally, the complete cadence to close.

3. We are now ready to name these cadences, as half or semi-cadence and full or complete cadence.

4. There will be an appreciation of the half cadence as a means to determine the length of the music phrase.

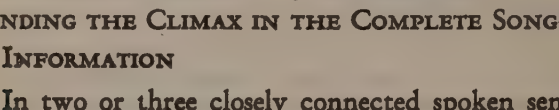
5. By such procedure the appreciation of sentence or period structure in music will come to children largely through self-activity.

CONTINUATION

Questions:

1. Are the two sentences or periods of the complete song-tune alike or different as to phrase and sentence structure? Play.

A Design for Londonderry Air

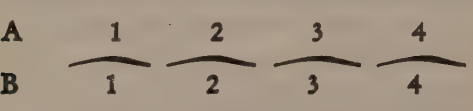


FINDING THE CLIMAX IN THE COMPLETE SONG-TUNE

INFORMATION

In two or three closely connected spoken sentences, there is always one part or section that seems to be emphasized. This is no doubt the most important part. There is always a climax of thought in a well-constructed paragraph, and there is always a climax in a well-constructed song. The teacher may suggest that the climax in this song may be found by numbering the sections as one, two, three, etc., then playing the record.

IN PREPARATION: The form-scheme of the tune.



Questions:

1. In which sentence or period is the climax of the song-tune?

2. In which section of the period or sentence is the climax?

APPLICATION

For further illustration of this form-scheme A-B use:

1. Music in the Air (Old Tune)
2. Dream of Rhy (Welsh Tune)
3. Santa Lucia (Italian Tune) (The A and B are doubled.)

AN INTERPOSITION

3. The Music Box (Une tabatiere de musique) Op. 32, Liadov.

INFORMATION

The fanciful little composition is a very great delight for quiet listening, not only to younger children, but also to older pupils and adults. The pleasure in listening to this music is enhanced by a study of its form-scheme.

THE COMPOSER'S FORM-SCHEME

1. The composer has first used the form-scheme A-A-B-A.

2. Next, he has used the scheme A-B.

3. Then he again states the first part as A-B-A. This time he omitted repeating the A period before playing B.

NOTE: 1. We might consider this plan a compound of the two form-schemes we discovered in the song-tunes, The Ash Grove and Londonderry Air, so we may call it compound form, or three-part form.

2. There are form-structures in music very similar to this which authorities call song-form and trio, but the simple terms are less confusing.

An Analysis of the Music

The music is in 3-8 measure — a waltz in light quick tempo.

1. The statement or Part I.
   (a) The A sentence or period has sixteen measures. It is repeated.
   (b) The B sentence or period has sixteen measures also.
   (c) The A sentence returns, but there is a slight change. In the orchestral score we hear bells and the piccolo added.
2. The middle part or Part II. This is in a contrasted key.
   (a) The first period or sentence we may call C. It has sixteen measures.
   (b) The second or following part of sixteen measures we may call D.

   This second part prepares us for the return of Part I.
3. The restatement or Part III.

   The Introduction is heard — then,
   The A sentence or period is given as before but not repeated before playing B.
   The B sentence or period is given as before.
   The A sentence or period returns as before.

A simple plan of the composition is A-A-B-A then C-D then A-B-A.

Coming to the Presentation

First playing:

The music has been termed the "Music Box." How has the composer secured the effect suggested by the title?

Second playing:

The music is scored for piccolo, flute, clarinet, harp and orchestra bells. In which parts are the bells and piccolo most prominent?

Third playing:

Determine the form-scheme used in the composition, using what you have learned in studying The Ash Grove and Londonderry Air. How many large parts in the composition? To which of the form-schemes found in the song-tunes does each part conform?

NOTE: 1. The record recommended is correctly recorded as to form.

2. The selection may be obtained in piano score.

3. For a similar form-scheme secure Victor Record 1136, Gavotte in F Major, by Beethoven, a very beautiful record to own.

Theme from the Ninth Symphony — Beethoven

"An activity leading to further activity," illustrated.

INFORMATION

After appreciating the proportion of contrast and unity found in the folk tunes The Ash Grove and Londonderry Air, it is quite easy to direct the interest of pupils to an understanding of the smaller music forms that are simple and yet are examples of the finest types of musical expression. The well-known Theme from Beethoven's Ninth Symphony is such a tune.

ITS STRUCTURE

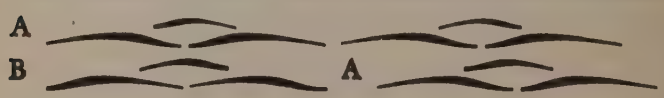
The A period or sentence is made up of two equal phrases consisting of two sections each. This is similar to the periods in The Ash Grove and Londonderry Air.

The contrasted B part, or the B sentence is found to be short; and so the form-scheme is called "incipient".

This B part consists of but one two-section phrase. Therefore it requires one phrase from the A sentence, or derived from the A sentence, to balance it with the *complete* A sentence or period.

A very important fact about this type of form-scheme is that the part derived from the A sentence, or the short A part, must have the same initial tones as the principal A sentence.

THE DESIGN OF THE FORM-SCHEME, CALLED INCIPIENT



COMING TO THE PRESENTATION

The music is very much like other song-tunes.

Questions:

1. Is this tune like either of the form-schemes, A-B-A or A-B?

2. In what particular is it like this form?

3. In what respects is it different from it?

Note: 1. This form-scheme is difficult to grasp, but by making a simple design, like those used in teaching other form-schemes, pupils understand it.

2. It is not necessary to use the technical term "incipient three-part song-form," with younger pupils. The design with lines and the lettering A-BA will be found very satisfactory devices to use for further recognition of this musical form. By doing so we avoid all unnecessary confusion.

FURTHER DEVELOPMENT

Questions:

1. Find more than two sections of the tune that are alike.
2. Compare this tune, Theme from Beethoven's Ninth Symphony and
   (a) The Lorelei (Silcher)
   (b) Gavotte from Iphigenia (Gluck) — first part of the complete composition.
3. Find song melodies in books that have the form-scheme A-BA.

Another Form-Scheme — The Period Form

There are certain musical selections, such as songs, etc., that are complete in one period or sentence. These are known as the period form.

Examples:

1. John Peel (English Tune)
2. A Holiday (German Tune)
3. Christmas Joys (German Tune)
4. Loch Lomond (Scotch Tune)
5. Lullaby and Little Sandman (Brahms)
6. The Mother's Song (Kücken)
7. Golden Slumbers (Traditional)

Theme and Variations in E Flat — Josef Haydn

Information

The theme and variation is a musical form that was used in the very early beginning of instrumental composition. In Queen Elizabeth's days the virginal and spinet were popular musical instruments. The keyboard of these instruments was very short, not often more than thirty-two keys. With such a limited means at the disposal of the players, they could not express themselves very elaborately. But the composers sought to make their music interesting, and one way they hit upon was repeat the song or dance tune, changing it slightly at each repetition. This became a very interesting form, and it developed into a musical expression that showed the rarest creative ability of the composer.

The form is also called Air with Variations. The Air or Theme, is the tune used as the basis, and it may be a dance or a song-tune. It is usually in the form-scheme A-B, or two-part song-form. This applies to the Theme and Variations in E flat by Haydn. The theme is in two parts, or made up of two musical periods or sentences. It is simply stated once, then stated twice with variations or changes.

The Presentation

First time:

Play the selection without giving the title. Do not expect a definite response.

Second time:

Play through the first statement of the theme.

Questions: Is the form-scheme of this theme or melody like any one of those we have learned, as A-B-A or A-B or A-BA?

Third time:

Play the theme and the *first* variation.

Questions: What has the composer done with the theme, the second time?

Fourth time:

Play the theme and both variations.

Questions:

1. What has the composer done with the theme in its second repetition?
2. What does such varying or changing of the theme show as regards the ability of the composer?
3. What may we call this musical form?
4. Why was it developed?
5. Have you ever heard "The Harmonious Blacksmith," by Handel? This is a theme with variations. Another example of this musical form is the Andante movement from Haydn's Surprise Symphony.

Another Music Form — The Rondo

INFORMATION

1. The word Rondo or Rondeau comes from the French usage, perhaps as a form of poetry in which a simple refrain was repeated two or three times. The idea also was common to folk songs and folk games in other parts of western Europe and elsewhere.

The familiar English Game of Looby Loo, is a Rondo in its story expression. After each disgression we return to the refrain, "Here we dance, etc."

(a) We see then that in a Rondo there is a complete tune as A.

(b) Next we may add a tune in contrast, as B.

(c) Then for the sake of unity we return to the tune A.

2. This process may go on indefinitely, provided we return to A after each addition.

3. Thus we get a music structure made up as follows: A-B-A-C-A, etc. This form-scheme in music is called a Rondo.

SIMPLE TERMINOLOGY

To help us to understand the Rondo when we hear it we will use the terms employed in music.

1. The A part is the Principal Theme.

2. The contrasting parts are Episodes.

In a simple Rondo the principal theme usually occurs three times, and between each two expressions of it there is a contrasting Episode. Some authorities call the contrasting parts "subordinate parts" while others call them "Digressions." We shall call them Episodes.

THE MUSIC

Rondo (Rameau)

This is a simple form of Rondo with two Episodes and a short coda. Its plan is A-B-A-C-A and a coda.

THE PRESENTATION

In Preparation.

1. Write the title and the name of the composer on the blackboard.

2. Place, on the board, letterings or designs for music form-schemes which the pupils have previously learned, as:

(1) A-B-A
(2) A-B
(3) A-BA

3. The problem. As the music is being played can we determine whether it conforms in structure to any one of the suggested form-schemes? Play the music.

WHAT TO EXPECT

1. There will be those who will hear the return of A or the Principal Theme after the first Episode: then they will have a confused idea of the rest of the music.

2. Talk to the group about what they have heard — then play the music again. This time when the movement reaches the second Episode, ask; "Is this the music you heard after the first A? Or, "Is this old or new material?"

3. By questions and schemes of comparison the teacher can stimulate a discriminative type of listening. This is pleasurable because it challenges the pupils to test their ability.

CONCLUSION

The plan of the composition will be found to be A-B-A-C-A and a concluding part — the coda. The reason for the term Rondo is now evident.

INFORMATION

This analysis is intended for advanced students or adults who are interested in definite form study.

A — The principal theme—in D Major—8 measures.

B — Episode.

4 measures in D Major — transitional.

8 measures in A Major — reminiscent of the principal theme.

4 measures, new material in A Major.

4 measures — transitional material.

A — The principal theme in D Major.

C — Episode.

4 measures in the key of B Minor.

A modulation through E Major and a return to the key of B Minor.

Two measures of transitional material.

A — The principal theme in D Major.

The coda as a finish.

Another Rondo — Gavotte in E Major — Johann Sebastian Bach

IN PREPARATION

1. Johann Sebastian Bach (1865-1750) was one of the greatest German composers. He was also an excellent performer on the clavichord, the organ and the violin, and he wrote much music for each of these instruments. He composed three cantatas, and six sonatas for the violin alone, which have nothing to compare with them in all violin literature. The Gavotte in E Major is one part of the Sonata No. VI for violin.

2. Many of Bach's compositions have been arranged for orchestras or other ensemble, and this music is the Bach solo for the violin with an accompaniment for a String Quartet; two violins, a viola and a 'cello.

3. A Gavotte is an old French dance form in 4-4 or double measure. This Gavotte by Bach is sub-titled "An Old French Dance in Rondo-Form."

4. The form-scheme as we shall hear it is A-A-B-A-C-A-D-A.

THE PRESENTATION

(a) Write the title upon the blackboard.

(b) Listen for the form-scheme of the music. Compare it with any other form-scheme which we have developed.

(c) How is this Rondo different from the one by Rameau? In what respect is it like it?

(d) How many measures in the principal theme?

(e) Is the principal theme changed in any of its repetions?

(f) Which episode is most like the principal theme?

INFORMATION

A — The principal theme is in the key of E Major. It is eight measures in length and is repeated.

B — The first episode is a contrast in both melody and tonality. It closes in the key of C sharp minor.

A — The principal theme returns, unchanged.

C — The second episode is another contrast in melody and tonality, ending also in a minor key.

A — The principal theme returns as at first.

D — The third episode or contrasting part closes, by modulation, in the key of G sharp Minor.

A — The principal theme recurs, and closes this rather extended rondo-form.

The Appeal to the Intellect and Emotions

Franz Peter Schubert

Lichtenthal, near Vienna, 1797, Vienna, 1828

Two Movements of The Unfinished Symphony

The Composer

Franz Schubert has been called the greatest of song writers, and this statement is enough to tell us that he created very beautiful melodies. He was always sensitive to fine thought in poetry. It is been said that sometimes after reading a poem he would turn to the piano and improvise in the mood of the poem he had just read. In some instances he would write down what he had just played. His selections for the piano called Moment Musical and Impromptu are of this highly poetic nature. Lines of poetry were the inspiration for making many of his song-melodies. Since he was so sensitive to beauty in verse, his melodies would naturally be equally beautiful, or perhaps more beautiful than the words themselves. We believe the reason that his songs have lived one hundred years and are so well liked today is due to the fact that they

were written to fine poems, and that the music, the melody and the accompaniment bring out the fine sentiment of thought of this poetry.

One of the best known and most representative of his songs is the one called, Hark, Hark the Lark! In this song the melody and accompaniment seem to suggest the same idea as the words themselves. The poem is from the play Cymbeline, by Shakespeare.

PRESENTATION

(a) A composer who writes beautiful song-like melodies as Schubert did is called a lyric musician. All of his compositions, the most serene as well as the most darkly tragic, seem deeply tinged with a softness due to their melodic element. When we listen to either part of his symphony in B minor we cannot but be conscious of the genial warmth that comes from this muisc. Besides this we are impressed with the music's appeal; it seems to express every shade of our own emotions.

(b) The Symphony in B Minor has been called a tone poem. An eminent orchestral conductor and interpreter of many famous composers' works has said that this music by Schubert always suggests to him the moods of the sea. Its melodic flow brings into his imagination the pulsation of the waves. The music suggests the endless stretches of water and the infinite reaches of sky.

It is not likely that Schubert had any thought of the sea when he composed this music, but music has the power to stimulate the imagination in much the same way as

does poetry. Lines by Longfellow or Aldrich will bring up certain associations; the music and what this conductor has said may also suggest other associations.

"The sea awoke at midnight from its sleep,
And round the pebbly beaches far and wide,
I heard the first wave of the rising tide;
A voice out of the silence of the deep."

HENRY WADSWORTH LONGFELLOW

"In the hush of autumn night,
I hear the voice of the sea:
In the hush of the autumn night,
It seems to say to me;
Mine are the winds above,
Mine are the caves below,
Mine are the dead of yesterday,
And the dead of long ago."

THOMAS BAILEY ALDRICH

(c) What a Symphony is. A symphony is a large composition for orchestra. It is usually in four parts or movements. The symphony rarely has a story to introduce it, and its parts or movements seldom suggest incidents in real life. However, music, through its dynamics, its varying tempos, its colorful harmony and the different tonal quality of the orchestral instruments, does seem to parallel our emotions, and often stimulates the recall of certain associations and experiences.

We want to think of the symphony as the highest type and form of musical expression, representing the composer's finest creative achievement. The thing which attracts our attention first is the melodic line. We call the outstanding melodies, "Themes". We say theme one, theme two and theme three. These themes, woven together with harmonies and tonal coloring, present a tonal fabric of many shades and in exquisite designs. This comes to our sense of hearing, is impressed upon our mind, and passes before we are scarcely conscious of it.

The movements or parts of the symphony are named, but the terms used are those which indicate tempos in music, such as Allegro, Andante, Presto and Largo. These different movements are related, but only through an idea of the composer, and each movement may be played separately, apart from the others. The movements are usually played with a brief pause between each two of them.

The best way to understand the structure of a movement of a symphony is to listen to the order in which its themes occur and recur.

Symphony in B Minor — Allegro Movement

Allegro moderato, 3-4 measure — B Minor.

Questions:

1. How many outstanding themes are there in the movement?

2. In what order do they occur and recur?

3. Which theme do you think is most song-like in character?

SYMPHONY IN B MINOR — ANDANTE MOVEMENT

Andante con moto, 3-8 measure — E Major

1. How many outstanding themes are in this movement?

2. In what order do they occur and recur?

3. Do the themes in this movement occur in the same order as those in the other movement?

4. Does the music of this movement suggest as great a variety of expression as that of the other movement?

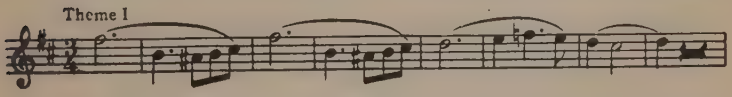
(d) The Structure or Form-Scheme: Allegro Movement

Information

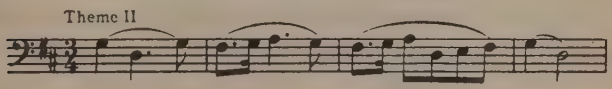
1. The Statement or Exposition

There is an introductory part or theme which consists of eight measures. This phrase has the significance of an introduction, but it is later treated very much as a part of Theme I. It is first announced by the 'cello and contra bass.

Theme I is preceded by a few measures of prelude or an introductory part of the accompaniment, and enters in the key of B Minor. It is a song-like melody given by the oboe and clarinet with an accompaniment of strings.



Just before we hear Theme II, there is a very simple yet skillful modulation, and we are led into a major key. Again we have a few measures preceding the theme. This is characteristic of Schubert, the great song writer. The theme in the key of G Major is first played by the 'cello, then reiterated in upper strings.



After this theme has been given, there is a closing part built of bits of this theme given in imitation. The composer has now acquainted us with his purpose. He has given us his introductory phrase, his first theme, his second theme, and has rounded out the statement with a closing part. He is now ready to develop his idea.

2. The Development

The procedure to this point has been somewhat like writing a composition or an address. There has been an introductory part, a first theme of importance and a second theme; the argument or development remains to be given. In this the composer makes use of his introductory phrase.

As it portrays a different emotion from that at the beginning, he gives it this time in a different key. Then, through perhaps one hundred measures of the music, we have what is termed his development, in which he seems to favor both the introductory phrase and the second theme. This part of the composition closes with four measures in which we hear the upper wood wind instruments as the oboe or flute tones, in a retarded part leading to the restatement of Theme I.

3. The Restatement or Recapitulation

The composer again makes use of a few measures of accompaniment before introducing the song-like Theme I. This is given as before in the key of B Minor and played by the oboe and clarinet as at first. Again at the close of this Theme I and its extension we have the clever little four-measure modulation which leads to the restatement of Theme II in the major tonality, but this time in the key of D Major, which is relative to the key of B Minor, the tonality of Theme I.

Through gradual modulation or change of key the music is led through the key of B Major and then with a suggestion of the first introductory phrase the music is in the key of B Minor.

4. The Coda

The Coda or concluding part then extends through perhaps forty more measures.

(e) The Plan of the Movement: Allegro Sonata-Form

1. Statement

Introductory phrase — eight measures.

Theme I, in the key of B Minor with extension or development.

Theme II in the key of B Major, introduced by four measures of modulatory material. The theme is extended and developed, and through a closing part leads to the development proper.

2. Development

Introductory phrase as in the Statement, but in a different key.

Development based mostly upon Theme II, with reference to the Introductory phrase.

3. Restatement

Introductory phrase omitted.

Theme I in the key of B Minor with extension and development.

Theme II in the key of D Major, also introduced by four measures of modulatory material.

Modulatory material leading into the full tonality of the key of B Minor.

4. Coda

Introduced by a suggestion of the phrase used at the very beginning.

CAUTION: The plan or form-scheme of the first movement of the Symphony in B Minor has been given as information for the teacher. It is not really necessary that pupils should know the intricate technique of this style of form-scheme. However, they do learn to recognize it — incidentally. The attention of even fifth grade pupils has been successfully directed to the occurrence and recurrence of themes in movements of this and of other symphonies. The pro-

cedure at such times led to a growing interest, and a deeper sense of appreciation of the music, and without doubt to a broader participation. But to stress the study of "form" in music as such, and to dwell upon it as an intellectual procedure, at the expense of the purely pleasurable reaction pupils may get from it, is to defeat the purpose of this study.

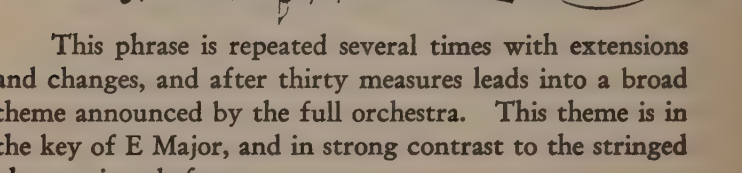
(f) The Structure or Form-Scheme of the Andante Movement

Information

1. The Statement of the Themes

We may not find the different themes in this movement so clearly differentiated; we do find, however, that they are combined in an interesting way.

The movement opens with an introductory phrase of six measures; this is first announced by the bassoons and horns with pizzicato accompaniment by the strings.



This phrase is repeated several times with extensions and changes, and after thirty measures leads into a broad theme announced by the full orchestra. This theme is in the key of E Major, and in strong contrast to the stringed phrases given before.

It is heroic in character, impels our interest, and arouses our imagination. After twenty-eight measures,

Schubert leads us through a clever little modulatory passage of several measures, and we are in a new key and have Theme II. This time we are led from the major to the minor tonality: the key of C sharp Minor.

Theme II

This theme is announced by the clarinet in plaintive tones, and is in contrast with the preceding theme. But the composer reiterates this in the major tonality, then later clothes it with the tonal dignity of the entire orchestra.

There is a short development of the second theme, then the introductory phrases are heard as at first.

2. The Themes are Restated

The introductory phrase of six measures is again heard as before with its pizzicato accompaniment, its reiterations and extensions, then after thirty measures the broad heroic theme is again brilliantly given by the entire orchestra.

Theme II is again introduced by the subtle little modulatory passage of several measures which leads us as before from the major to the minor tonality. Theme II recurs, this time in the key of A Minor, but it is announced by the oboe. Then the composer again leads it into a major key, and glorifies the theme by surrounding it with the full tonal vestment of the orchestra.

The Coda is developed upon parts of Theme I and the introductory phrase of six measures, the prelude to the movement, which set the mood and gave character to it.

3. The Plan of the Movement

Schubert has claimed the rights of the romanticists and evaded placing this Andante movement within the claims of any conventional form-scheme. Those making an analysis will differ in their classification. There are those who will claim that the first six measures and its extension are Theme I. Others would classify the movement as Sonata-Form. We are safe in calling the entire movement "thematic development".

After numerous presentations to classes it has been found that pupils easily grasp the following thematic statement.

1. First Part of the Movement.

Introductory phrases, six measures and extension.

Theme I, heroic in character, key of E Major.

Theme II, at first plaintive, key of C sharp Minor, reiterated and made colorful. It is varied and developed.

2. Second Part of the Movement.

Introductory phrases return.

Theme I, heroic, and in the same key as before.

Theme II, again plaintive, key of A Minor; reiterated and made colorful. It is varied and developed.

Coda. This part is devoted chiefly to the Introductory phrase material.

Suggested Questions if Desired — (Both Movements):

1. In which movement of the symphony are the principal themes in greater contrast?

2. In which movement are the themes more closely combined?

3. In what respects are the movements alike? In what respects do they differ?

4. Find modulatory passages common to both movements.

Franz Schubert composed the two movements of the Symphony in B Minor in 1822. He had been elected as an honorary member of a musical society of Graz, and he intended the music to be an acknowledgement of the compliment. The two movements were completed and several measures of a third movement started, but for some unknown reason the material was laid away and then left undiscovered until forty-three years later. It was first performed in Vienna in 1865.

If a symphony must have three or four movements arranged according to a certain order, then this one given us by Franz Schubert is still unfinished. But because of the great beauty of the music of the two movements, and the great amount of happiness it has brought to mankind we will rejoice in the possession of what the composer has given us.

THE END

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